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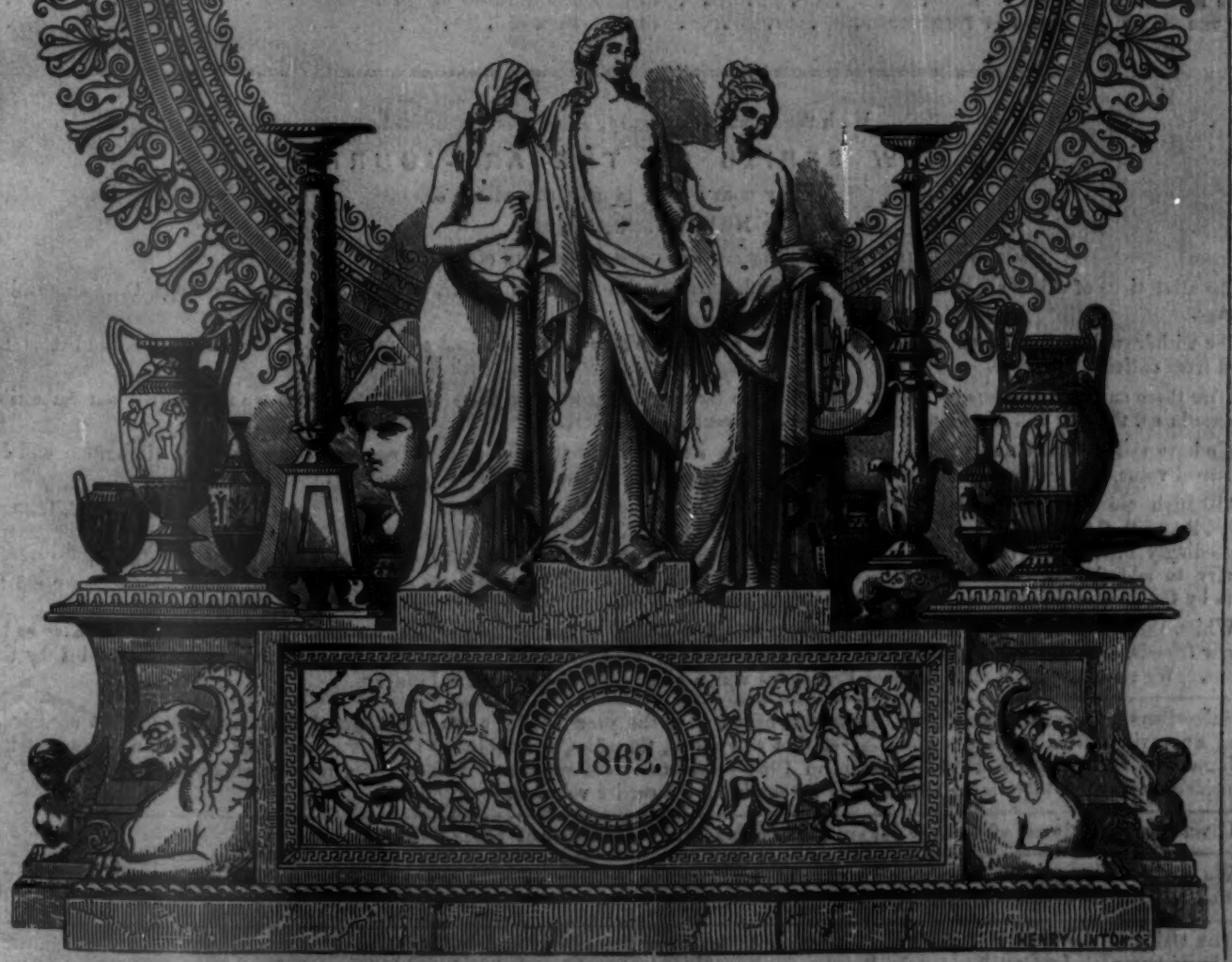

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THE ART-JOURNAL.

THE ILLUSTRATIONS.

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3. THE DESCENT FROM THE CROSS. Engraved from the Picture by Rubens, in the Cathedral of Antwerp.

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With the month of January, 1862, was commenced

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THE ART-JOURNAL.

LONDON, FEBRUARY 1, 1862.

THE BRITISH WORKMAN AT THE SOUTH KENSINGTON MUSEUM.

BY J. BEAVINGTON ATKINSON.

EVERY day it becomes more needful that the British artisan shall be an educated artist. The bronzes of Berlin, the painted porcelain of Sèvres, and the harmonious colouring of French silks, all owe their supremacy and renown in a great degree to the skilled labour of well instructed workmen. For the sake of the workman himself, no less than for the manufactures and the commerce of our country, once again do we desire in the present article to direct public attention to the Art-education of our industrious populations. In the interest of the artisan we wish to see the drudgery of his daily toil redeemed by the dignity of intellectual striving—the automaton and machine-working hand brought into closer connection with the presiding intelligence of the head, so that the fingers of the labourer each day growing more sensitive, may become the ready instruments of his thoughts—the dead weight of unrelenting action lightened with the joy of kindling ardour as the product of skilled industry grows into a beauteous form of Art. For the supremacy of our manufactures, and the maintenance of our commerce likewise, we need scarcely say that it is absolutely needful that the British workman shall advance with the growing intelligence of other classes in the community, that he shall keep even pace with fellow labourers of neighbouring nations in the great competition of the world. The Exhibition of 1851, the Paris Exhibition of 1855, and the coming International Exhibition of the present year, have taught and will teach the same important lesson—that knowledge is power, that education is civilisation, that Art is wealth, and that possessing this power, education, and wealth, a nation is great and prosperous, and a people fully employed, well paid, well fed, well clothed, content with their rulers, and happy in their homes.

In the present paper we propose to show that the British workman may find at the South Kensington Museum that instruction in Art, those lessons in design and colour, that education of the eye and hand, which in this country, to the prejudice of our manufactures, have been so long wanted. It is well known that in France, in Prussia, Bavaria, and even among smaller German states, the artisan has long enjoyed advantages which, till recent years, have been wholly denied to our own people. The first Napoleon, when at Warsaw, turned his attention for the moment from arms to arts, and found time to indite a decree organising the famed school at Lyons. Kings and princes throughout the continent of Europe have vied with each other in the same ennobling enterprise. Museums have been established in the great capitals, and even among the smaller towns, free to the access of the industrious classes. Schools of design have been instituted for the express tuition of the people, so that at length the arts have mingled with the recreation, and grown into the labour, of the multitude; and staple manufactures, whether lace, or silk, or porcelain, have thus insensibly fashioned themselves into forms of beauty. It was at last felt that England was doing great injustice to her industrious populations by withholding from them like advantages. Hence was established at South Kensington the museum of Science and Art, with its central and affiliated schools, its library and lectures; and now for the first time in the history of our country are the workmen and the manufacturers of Britain put upon equal terms with their foreign rivals.

The South Kensington Museum is in fact the focus of a grand government organisation for the Art-education of the people. This elaborate system of popular instruction obtains the sanction and falls under the immediate direction of the government Department of Science and Art, which in turn is subject to the control of the Committee of Council on Education. Of the department and the council the Earl Granville is president, and the Right Hon. Robert Lowe, M.P., the vice-president. Science and Art each in itself, and likewise both jointly in their mutual aids and relations—Science and Art not in the abstract, but in their individual and collective application to the practical appliances of life,—these are the beneficent ends which the Department at South Kensington is designed to promote. Science and Art are here, in fact, invoked as the helpmates of the people—they are called upon to aid in the industry of the nation, to enhance the power of production, to add to the beauty of adornment; and specially are they asked to come as friends of the poor, as coadjutors of the labouring classes, teaching how cottage homes may be made healthy, how best the product of the brain and the produce of the hand may secure a just and sure reward. The Museum, organised with this intent, may be classified as follows:—*the Art Division* comprises the Art Library, the Museum of Ornamental Art, the collections of sculpture, architecture, and engraving, and the galleries of paintings; *the Science Department* embraces the Educational Museum, the food and animal product collections, and the materials used in architectural construction. These various sections, mutually co-related, constitute the collective Museum of Science and Art. But museums notoriously often fail in affording to the people the designed instruction. They want, in fact, the presence of living teachers. Hence, as an integral part of this great and good project, the tuition of the great mass of our population, were guides and catalogues printed at moderate cost, were popular lectures delivered upon the sciences and the arts of which the museum contained illustrations, and finally and specially were instituted at South Kensington, in other metropolitan districts, and throughout the country, schools of Art—now numbering no less than eighty-eight—for the express teaching and practice of the principles of design, colour, and composition—for the study, in short, of those sciences and arts which exert a direct influence on manufactures. All this has, moreover, been planned in order to meet the special requirements of the poor; yet such is the high quality of the instruction, so intrinsic the excellence of the collections brought together, that the rich no less than the poor show themselves eager to avail themselves of these unwonted advantages. To all classes, indeed, Science and Art have now become almost necessities of existence, but for the labouring community peculiarly, to whom knowledge, if obtained at all, must be bought cheaply, with little cost of the money and the time which, in stern lives, are so much bread, and sinew, and sweat of brow—for these sons of toil especially do the Museum and the Department of South Kensington dispense their boon. During the Christmas just past have thousands of the industrious classes daily thronged the courts devoted to Science and Art from ten in the morning to ten at night, freely seeing without the cost of a single penny objects of scientific import and choice artistic beauty, which cannot fail to make their tastes more cultured and their trades more profitable. The arrangements are proved to be of that business, practical order which is fitted to the wants of business, practical men. Does a mechanic find his day occupied? the museum is open three evenings in a week expressly that he may seek innocent recreation and obtain easy instruction during hours which thus probably are redeemed from the beer-shop. Has he grown weary on his way? he can refresh himself with a cup of coffee at the door. Does he desire to turn an hour to good account, and to learn somewhat of the science of those industrious arts which have engaged the labour of his day? he may buy for a few pence printed lectures upon "silk," and "wool," and "leather," popular discourses upon "building constructions," and "mechanical physics," or descriptive catalogues and inventories of "sculpture and decorative furniture." Or, exhausted with the drudgery of hours devoted to prolonged toil, does he wish to cherish the slumbering fire of fancy among works of creative imagination? he can take flight direct to the picture galleries of our English school, and feast his eye for colour among works of Turner and Etty, breathe the fresh, cool air of country life in the landscapes of Constable, wet with morning dew, and recline beside the shady streams of Creswick, sheltered in tranquillity. Such converse and companionship gained for the British workman feed, let us hope, within his mind those wells of better consciousness whence flow the streams of his higher nature.

Having given this general sketch of the uses to which the Kensington Museum may be directed by the English artisan, we will now enter upon more specific detail. Adopting the classification found in the collection itself, we will commence with "*the Museum of Building Materials.*" It is manifestly a matter of importance, that in the construction of public edifices and private dwellings, stones, bricks, and marble shall be selected which are cheap, enduring, and fitly decorative. Throughout the country, and especially in our large cities, we have melancholy evidence in money wasted, in churches and civic buildings falling to decay, of the fatal want of this knowledge of the materials which shall best fulfil the conditions of utility, economy, and adornment. The falling away of the stonework in our Houses of Parliament; the expenditure of time, and therefore the wasting of money, in elaborate carvings, which are speedily eaten down by

BRITISH MUSEUM

the corrosive gases, or filled by the deposits of a city atmosphere; the ungainly garb and dead monotony of our dreary streets, when lively colours might adorn the windows, doors, and cornices of our dwellings,—are among the examples of how greatly we have suffered from ignorance of the resources which nature and modern science have placed at the ready disposal of our builders and artisans. The appliances of the present day,—even the unheard of facility of transit gained by our railroads over land, and our commerce by the sea,—have produced, or at least should produce, a complete revolution in the materials used for construction. We recollect that the poet Wordsworth, in the simplicity of his genius, and consonant with his well-known hatred of railroad and steam-boat innovation, held the opinion that a house cannot be better built than from the stone and the timber found on the spot. But in the present day, when the ends of the earth are linked together, it is our privilege, as it is our power, to gather riches from the exhaustless treasures of distant lands and foreign zones. In this department, then, of the Museum, are fitly brought together marbles from Greece and Italy, stones from Spain, France, and Britain; specimens of wood, strong in fibre or beauteous in vein, collected from our colonies in the West, and from our possessions in India and Ceylon. Nor does this assortment of building materials end here. Terra-cottas often take the place of stone; moulded and glazed bricks, roofing and flooring tiles incised or painted in patterns, or cast into architectural forms, are found—frequently with economy of labour, and therefore the saving of expenditure—to subserve the ends of utility and decoration. In this corridor we noted—"Porcelain wall tiles;" "Ornamental wall tiles, terra-cotta;" "Ornamental wall tiles, Majolica;" "Portion of a frieze, enamelled earthenware, a reproduction of Della Robbia ware;" "Imitation of Chinese glazed earthen work, for window balconies;" many of which are the well-known Art-manufactures of Messrs. Minton. Among the more recent additions, important as showing the architectural uses of terra-cotta, employed in Italy during the middle ages with such good effect, and destined to take so prominent a part in the architectural *renaissance* of the present day, we would specially mention examples of the "terra-cotta columns used in the south arcade of the Royal Horticultural Gardens, designed by Godfrey Sykes, late modelling master of the School of Art, Sheffield, moulded by his pupils, and manufactured by Messrs. Blanchard and Co., Blackfriars."

We might, did space permit, indefinitely extend this section of our subject; but as other topics invite our attention, we will conclude with the following quotation from the evidence of Mr. Cole, given before the committee of the House of Commons, in the year 1860. The examples adduced, taken from Palissy and Majolica ware, illustrate the general uses of the Museum, as aids to the manufactures, and as adding to the industrial resources, of the country. "As a practical instance," says Mr. Cole, "of the bearing of our purchases upon manufactures, we gave for a Palissy jug, £215. Anybody but a connoisseur would have been horrified at the idea of giving £215 for it. First, as regards the price: that piece of earthenware at Paris now would fetch £300 or £400; but that specific piece of earthenware has been copied by Minton and Co., and is now available for anybody who can afford £3." "Minton and Co. were indebted to this collection for the model?" asked a member of the committee. Mr. Cole replies: "Entirely. Minton's trade has become very large in Majolica ware. English earthenware was smuggled into Paris at the time of the Exhibition, as cotton goods: everybody, from the top to the bottom, in French society, became so hungry after this Majolica and Palissy ware. This branch of manufacture was created by these Art collections; for Mr. Minton, before these Art collections commenced with the School of Design, did not make anything of the sort. The first person who called his attention to it, was the present keeper of the Art collections, Mr. Robinson; and from that time to this, I should be very glad to have the profits which have been pocketed in the making of this description of ware, not only for sale in this country, but for exportation."

Analogous to the Museum of Building Materials just described, is *the Architectural Collection:* the museum exhibits the raw, physical substances; the architectural collection is designed to show the various modes of Art treatment. The architectural series consists of casts taken from figures, animals, Romanesque and Gothic capitals, details of foliage, mouldings, arabesque enrichments, bosses, cusps: also other plaster cast reproductions, from Venetian Gothic, presented by Mr. Ruskin. The instruction thus provided for architectural students and artisans, is rendered still more complete by original drawings, engravings, photographs, and models from many of the chief buildings in the world. The total number of these casts and other illustrations now amounts to upwards of 7,000. Thus has been formed the nucleus of a truly national, or rather, international, Gallery of Architecture. Here have we the first rude sketch of a complete museum which shall embrace styles, Classic, Gothic, and Oriental, classified in a consecutive historic series, exemplifying the laws of development and progressive growth whereby art and architecture are found, as it were, allied to the primeval growth in nature—from simple germ and root to perfected leaf and bud and flower. It is in a museum such as this, here seen in its first conception, that the artisan can put himself to school, draw or model or carve from the best architectural designs, see after what fashion the artists and artist-workmen in the times of Giotto, Ghiberti, Sansovino, and Palladio, made the hard stone bend into nature's loveliest forms. It is well known that in the Gothic revival which has fortunately sprung up in every portion of our land, adorning the country with churches and even civic edifices, at once æsthetic and picturesque, stone carvings and terra-cotta mouldings—enrichments of foliage and flower—have been introduced, sometimes even lavishly, with the best advantage. Thus has arisen the necessity for a school of true artist-workmen, like to those skilled artists of the middle ages possessed of genius and knowledge, fired with enthusiasm, yet teachable in humility, who seemed to deem it sufficient honour could they but carve a stone for the house of God which should not be unworthy of its place in that building which was designed to be at once beautiful and holy. In the cause of this vital architectural revival, some virtuous efforts have already been made. At the *Working Man's College*, Mr. Ruskin, with a devotion which cannot be too highly commended, has for several years taken the instruction of a class of artisans, transmuting mechanics into artists, freeing them from the conventionalism which has so long parodied the ways of nature, and teaching them to execute minutest detail with loving truth and faithful honesty. In the Oxford New Museum, also at Trinity College, Dublin, may be seen in the carved capitals and other enrichments, executed by the O'Shea family, some of the best products of this school of English Renaissance. Gothic churches, likewise, built by Mr. Gilbert Scott, Mr. John Norton, and others, are—in the richly foliated capital, in the carved pulpit and sculptured reredos—greatly indebted to the trained artist-workmen which the Gothic revival has called into existence. The centre and the source of this movement in some degree already is, and to a much greater extent should be, the South Kensington Museum, with its architectural and constructional collections, its examples and its schools of decorative and industrial Art—a focus to which should congregate the best works and models of all countries and epochs, and from which should radiate to all parts of the country, that skilled labour for which there now fortunately exists so wide a demand.

"Textile fabrics," with the raw materials from which they are produced, afford a good illustration of the uses of the Museum, of the service conferred by Science upon Art, of the advantages won by the educated artisan in the competing commerce of the world. "*The Collection of Animal Products,*" and the explanatory lectures by Dr. Lankester, on "The Uses of Animals in relation to the Industry of Man," bring the knowledge of common things to bear upon the experience and avocation of daily life, and show how the humble trades, and even the small shop traffic of the multitudes, may be regulated by scientific teachings. Good George Herbert has told us that the sweeping of a room should be to the honour of God; and certain it is, that we live in days when even the humblest of offices, the simplest of operations, may be in fulfilment of great truths, in accomplishment of grand laws; so that the daily life and business of every one of us is found at last to blend into a universal science, a pervading art, and a philosophy which in its practical outgoings, becomes indeed nothing short of benignant philanthropy. The collection of raw materials—the simple elements out of which Art-products take their origin—is specially instructive to the operative; because, assuming no antecedent knowledge, the specimens are arranged to give to the uninitiated clear, precise, and succinct illustration of the staple manufactures of the country. The series commences with wool. We will again quote from the evidence of Mr. Cole. "The animal produce collection," says Mr. Cole, "is divided into various classes, beginning with wool; this case (producing the same), represents two fleeces of wool, both presented by the Duke of Richmond; the one fleece is stapled, the other is unstapled. When the duke presented this, he said, though he knew very well what kind of sheep to breed, he did not at all know the proportion in which the wool was valuable or not; and that it was a subject unknown to the breeders from what portion of the animal the valuable wool came, and from what parts the comparatively worthless part came. This case illustrates what the stapler does when he gets a fleece of wool. There are a great number of technical terms, but it is divided into eight categories; and here are illustrated the eight categories, showing how the wool is divided." After a technical enumeration, Mr. Cole continues: "The Duke of Richmond told me that this was an amount of scientific information which, till the creation of the collection, he had never been able to arrive at at all. In the Museum, this classification is applied to the different kinds of wool that are produced in this country, and also the woods that are imported into this country."

Under the same department of Animal Products are arranged, in like manner, for the purpose of systematic instruction, furs, horse-hair, camel's hair, horns, tusks, whalebone, skins, silks, leather, feathers, animal dyes and pigments. In some of these materials, the

amount of commerce to this country is amazing. For example, the number of wild animals destroyed to feed our manufactures is almost incredible. In 1855, of squirrel skins alone, upwards of two millions were imported. From the Hanse towns were shipped likewise, in the same year, little short of thirty thousand skins of cats, victims to the beauty of their fur. Such facts as these, studiously recorded, at once arrest the attention of the people. Allied to skins are the feathers of birds,—simple and raw products of nature it is true, yet akin to the most consummate works of Art. Birds arrayed in beauty as the lily of the field, are sumptuous in glowing colour as the glory of Solomon. The robes of these dwellers in the forests, the attire of these choristers of nature, rich as the silks of Hindoostan, afford, indeed, studies the most exquisite for artist and artisan, as the practice of Dutch masters, Terburg, Mieris, Netscher, and others, and even the walls of our English exhibitions, abundantly testify. Perhaps, however, the material of silk, above all others, is capable of the most brilliant of Art results. Silk, as a raw product, is in the animal kingdom what gold is to the mineral: each in its respective sphere most precious, and capable, under skilled workmanship, of resplendent effects. Purple and gold have long been the attributes of royalty; thrones, crowns, and embroidered robes, the regalia of palaces. It is, then, instructive and interesting to trace the course of such manufactures from the simple silk cacoon brought from Syria, Ceylon, or South America, up to the final and triumphant result in the fabrics of Paris and the East. A detailed account of the rise and ultimate supremacy of some of these manufactures, would occupy an instructive chapter in the history of the Arts. Such a narrative would demonstrate how skilled labour has driven from the market incompetent work; how, on the other hand, a critical knowledge of the true principles of design, and the harmonious distribution of colour, has sometimes created a commerce which at length becomes momentous in its statistical returns, and mercantile profits. The French reproductions of Cashmere shawls may be given as an example of the commercial value of Art studies. We translate and digest the following from a French extract quoted in the celebrated parliamentary report on "Arts and Manufactures," printed more than twenty years ago, when the British artisan was denied the advantages enjoyed by his French competitors. "The new design, proposed for shawls by M. Conder, is the result of long study. M. Conder, submitting to analysis the more *bizarre* designs of Cashmere, came to the conclusion that their angular and broken forms were the result of faulty manufacture. He found that the imperfectly educated workman transformed graceful and flowing designs into lines straight or angular, by which the intention of the designer became perverted. Once upon this track, M. Conder entered upon researches more precise, and, by methods both simple and ingenious, he gave to his discovery all the vigour of demonstration. A critical examination of Oriental products proves decisively that the existent patterns of the shawls of Cashmere are nothing else than the original designs of Persia altered by ignorant workmen without taste, and insensible to the beauty of form they essay to imitate." The Art-analysis here recorded, is analogous to the strict scientific inquiries of M. Chevreul, whereby the laws of colour have been established with a precision which has given to some of the French products a charm like to a problem in philosophy. It was not until the museum, the lectures, and the schools at South Kensington were established, that the British workman found the same benefits brought within his reach.

The workers in wood—cabinet, and furniture makers of all descriptions—may take from Venetian and French coffers, dressoirs, secretaires, and chairs—in which the Soulage collection is specially rich—lessons in design and models for execution. There are few departments in the industrial arts, alas! wherein there has been such inveterate perpetration of bad taste as in domestic furniture. The facilities for the fantastic are in wood structures more than usually great. The workers and builders in stone have sterner resistance of material to overcome, are more bound down by laws of gravity, conditions of strength, necessities of construction. But the makers of fancy articles in wood can almost at will indulge in caprice, mingle together hybrid styles *ad libitum*, lay on lavish profusion of ricocco ornament, light up magic effects by mirrors, and tack together in upholstery fashion the gold lace of ormolu. As long as meretricious taste loves to exult in barbaric profusion, as long as wealth chooses to disport itself in vulgar finery, artists will, probably, still pander to vicious fashion. Sir Gardner Wilkinson, indeed, in a recent volume, ascribes bad designs to the ignorance of the public, rather than to the fault of the designer; and insists, in common with the authorities at South Kensington, upon the absolute necessity of a general diffusion of taste among all classes, as the only remedy for existent malpractices. English cabinet-makers, stimulated probably by the foreign examples exhibited in 1851, have recently executed works which evince, at all events, increased study and resource. The cabinet and bookcase, by Messrs. Jackson and Graham, purchased for the Museum, won honourable mention in the report of Mr. Digby Wyatt. The decorative porcelain plaques, inserted in this grand composition, painted by Mr. Grey, of Marlborough House, and fired by Messrs. Minton, prove that the instructed English artisan need scarcely fear competition, even against the workmen of Sèvres. With the best models now brought together for his guidance, he will, doubtless, show himself competent to the execution of designs in the highest style. The modern French cabinet of Fourdinois, a secretaire, modern Italian work, executed by Barbetti, of Siena, remarkably pure in taste, have been expressly purchased for the instruction of the cabinet-makers in this country. The walls of the Museum are hung with copies from Raphael's arabesques in the Vatican. Examples may be found likewise of choicest Gothic and Renaissance carvings; in the library are the best illustrated treatises upon decoration: and thus, by a little study and fair industry, the worker in wood has the power to make himself an educated artist. The successors of Grinling Gibbons will surely find hands cunning for execution. Great elaboration, however, is not needed. Simplicity and symmetry are the canons of correct taste, and hence the purest designs are often the cheapest.

The collections of building materials, animal products, architectural models, textile fabrics, and domestic furniture, have already claimed our attention. We have yet to speak of ceramic manufactures, illuminations, glass, and metal works. A better summary of the contents of the Museum, both in its strength and deficiency, cannot be given than in the evidence already quoted of Mr. Cole. "In japanned and lacquered work," says Mr. Cole, "we are rather strong; in glass painting we are not so strong as we might be, but still we have a good collection; in enamels we are very inferior to the Louvre; in pottery we are the strongest museum in Europe, within my knowledge, none of the pottery collections in Europe at all equal ours; in more costly purchases, such as Sèvres, we do not at present feel confident enough to spend £1,000 for a vase; but I should like to see a few thousands spent in Sèvres china; in glass manufactures we are strong; in works in metal we are by far the strongest in Europe, still a good deal more might be done. In watches and clocks we are pretty strong; in jewellery and decorative objects in the precious metals we are pretty strong, but being costly we cannot afford to have a very large collection of them; in arms and armour we are strong enough; in furniture we might add to the collection, but still we are strong; in leather work we are rather strong; in basket work we are middling: of textile fabrics we have the best in Europe; book-binding and book-decoration are pretty fairly represented." "We have always," continues Mr. Cole, "looked upon these collections of ornamental Art as national collections. It is a happy thing for the metropolis that it can get at them more easily than the provinces can; but the collections have been made with a view of serving the purposes of manufacture throughout the whole country."

We have spoken of the workers in wood, we must now say somewhat of the workers in metal. The inheritance of England is its iron and its coal—a richer gift of Providence than the mines of Golconda. And we now live at a period when stern utilitarian minerals, and the most intractable of materials, are made plastic to the artist's creative touch, and bud and blossom as it were into beauty. We live, moreover, at an epoch of gigantic enterprises, demanding stupendous edifices for their housing—railway stations with roofs of enormous space; palaces of industry; buildings for Art exhibitions—in all of which iron has more or less taken the place of wood and stone. The difficulty yet unsolved is how to give to these structures the form of Art. The centre quadrangle of the new museum at Oxford will best illustrate what attempts have been, and may yet be, made in this direction. The entire edifice is a notable example of that alliance between Science and Art, the bonds of which are each day drawing still closer. In the words of Professor Phillips, "It was designed in this quadrangle to place shafts of British marbles in the corridors of the museum, and to crown them with capitals of natural objects;" "a selection of marbles and sculptures intended to illustrate points of some interest and importance in Science and Art." On one "side of the entrance," says the Professor, "stands my special column of syenite from Charnwood Forest, with the cocoa-palm for its crown; then the beautiful mottled granite of Cruachan, elaborated for us by the Marquis of Breadalbane, the capital being Pontederaceæ; and finally the red granite of Ross, in Mull, the gift of the Duke of Argyll, whose capital is Liliaceous." Having given the reader the benefit of these extracts, important and suggestive to the aspiring artisan, opening wide fields and untrodden paths to the devotees of Science and Art, we will proceed to our more immediate subject—structures in iron. "The centre of the edifice," that is the centre of this Oxford Museum, says Dr. Acland, "which is to contain the collections, consists of a quadrangle. This large area will be covered by a glass roof, supported on cast iron columns. The ornaments (due to the admirable skill and taste of Mr. Skidmore, of Coventry) are in wrought iron. This is as it should be. The rigid (cast) material supports the vertical pressure; the malleable (wrought) iron is employed for ornament, and is chiefly hand wrought." Dr. Acland

then proceeds to describe the natural forms of stem, leaf, and flower, into which these iron architectural members have been moulded. "The wrought iron ornaments represent," he tells us, "in the large spandrels that occupy the interspaces between the arches of the principal aisles, large interwoven branches, with leaf, and flower, and fruit, of lime, chestnut, sycamore, walnut, palm, and other trees and shrubs, of native or of exotic growth; and in various parts of the lesser decorations, in the capitals, and nestled in the trefoils of the girders, leaves of elm, briar, water-lily, passion-flower, ivy, holly, and many others." But where shall the skilled artisan be found? how shall be raised a well-trained school of workmen, who can thus fulfil the demands of the botanist, the geologist, the man of science, no less than the requirements of the architect and the artist? Mr. Ruskin, the apostle of this architectural *renaissance*, admits that "Gothic decorations took eight hundred years to mature," yet, "respecting the duty of bringing out the power of subordinate workmen in decorative ornament" there can, at the present moment, be no manner of doubt. "But, do you think," exclaims Mr. Ruskin, addressing his college friend, Dr. Acland, "do you think I meant workmen trained (or untrained) in the way that ours have been until lately, and then cast loose, on a sudden, into unassisted contention with unknown elements of style? I meant the precise contrary of this: I meant workmen as we have yet to create them—men inheriting the instincts of their craft through many generations, rigidly trained in every mechanical art that bears on their materials, and familiarised from infancy with every condition of their beautiful and perfect treatment, informed and refined in manhood by constant observation of all natural fact and form, then classed according to their proved capacities, in ordered companies, in which every man shall know his part, and take it calmly, and without effort or doubt—indisputably well, unaccusably accomplished—mailed and weaponed *cap-à-pie* for his place and function. Can you lay your hand on such men?"

We do not hesitate to say, that such a school of artisans should be raised and found at Kensington, educated and trained indeed at every Art school throughout the kingdom, the normal school of Kensington being chief in culture, and centre for control. The efforts already made are but the commencement of a great, systematic movement, under which "Art," in its principles and practice, shall be joined to "reading, writing, and arithmetic," in the national systems of education. This, we believe, was the idea of that prince whose loss we so deeply mourn; and, as suggested in a letter to the *Times*, no more fitting tribute can be raised to the memory of him who will ever live in the Arts and manufactures of Britain, than a College of Art and Industry, known throughout the world as "the Albert University."

In works of the finer and precious metals, the Museum abounds. It would have delighted the mediæval soul of Pugin to have seen the crosiers, chalices, candelabra, and other ecclesiastical properties here collected. The engravers of medal dies may likewise here obtain precedents for their art in the valuable series of middle-age medallion portraits, comprising heads of such historic import as Savonarola, Ariosto, Cosmo de Medici, and others. In the collection of French, German, and old English watches, painted, enamelled, and chased, the visitor is reminded of the Green Vaults at Dresden. Rings, necklaces, bracelets, card-cases, of various countries, styles, and epochs, complete the attractive department of jewellery. After all that we have already urged, it is needless further to insist on the uses of these works to the English artisan.

We are convinced that there is for England a great Art future. Our success hitherto has been chiefly utilitarian; but when the time shall arrive—as arrive it must—that our artisans shall become educated workmen, commercial enterprise will be fired by genius; the strong arm of man, and the might of giant machinery, will be delicate and sensitive to creative and plastic thought, so that Art, beauteous and prolific as spontaneous nature, shall grow into the highways and the byeways of our lives, making our homes our manufactories and warehouses, palaces and emporiums of Art, our cities the Tyre, the Venice, the Florence of modern times. No limits can be ascribed to the agencies now at work; even the past is no measure to our future, and the Art products of the middle ages must be our tutors, not our tyrants. We often hear of the lost arts, of colours and processes now forgotten; but whatever may be lost, at least of this we may be assured, that much more has been gained in recompense. "There is, for example," said the late John Martin, "an ignorant opinion among people, that the ancient art of glass-painting is completely lost: it is totally void of foundation, for we can carry it to a much higher pitch than the ancients." Glowing visions of the transcendent beauty yet attainable for paintings on glass seem to have taken possession of Martin's mind. "Glass-painting," he said—had our artists been instructed and all impeding custom duties been removed—"must have surpassed all other branches of Art in splendour, as it is capable of producing the most splendid and beautiful effects." This is the spirit in which the mediæval works in the South Kensington Museum should be studied. The artisan should go to the painted glass of the thirteenth and fourteenth centuries; to the ivory carvings of still earlier times; to Italian middle-age sculpture; to the illuminated missals of France and of the Netherlands,—should study and even copy these examples diligently and literally;—go to nature, likewise, and learn her laws and lessons; turn, moreover, to the light which burns within his own breast,—it may be but faintly and feebly, yet truly,—and thus tutored and guided, it becomes most certain that our Arts and manufactures, through a race of such true-minded workmen, stern in knowledge, yet tender in emotion, shall find general progression and high revival.

Such a *renaissance*, indeed, our English manufacturers have in some branches already known. The ceramic department of the Museum contains, we are told, the finest collection in the world—works of majolica, lovely in the designs of Raphael and his great contemporaries—Gubbio ware, iridescent in its famed lustre — Della Robbia statues and bas-reliefs, rivalling the marble sculptures of Italy. Yet, to the honour of our British Arts let it ever be recorded, that among all these renowned products none are more classic, none more exquisite for beauty, or more faultless in taste, than the vases, medallions, and cameos of our own English Wedgwood. Here is a manufacture which grew up indigenous, as it were, on our English soil—a manufacture which above all others may be adduced as proving the inherent and imperishable worth of Art; an art which has conferred upon potter's clay a commercial value whereunto it is difficult to find precedent or parallel. Let then this memorable manufacture suffice to show the inherent dignity which subsists in all true Art-labour, however apparently insignificant and humble. Flaxman did not deem it beneath the genius which aspired after Homer and Æschylus to design a simple cameo which should sell for a couple of shillings; and, as in times of intellectual ardour, real artist workmen were willing for a small daily wage to throw their whole energy into labour which apparently promised no renown. But honour awaited these men in their steadfast effort, all the more surely because not tumultuously sought after by restless ambition. And earnestly would we urge upon artisans of the present day to take the lesson here given seriously to heart. A false ambition too often seizes upon and misleads our students. There is a mischievous notion that a man must push on, and become a painter of pictures. It is impossible to say how great is the injury thus inflicted upon the industrial Arts, and an error so fatal must, if possible, be speedily eradicated. Art is a divine element which ought to pervade all created things, and in every one of her manifestations she is essentially noble and ennobling. Ghirlandajo was known for his garlands, Cellini is venerated in a salt-cellar, Stothard and Flaxman stamped their genius on a shield; and in like manner it is needful that the English artisan should now be made to feel that in designing the pattern of a shawl, that in carving a block of wood or in cutting a frieze on stone, that, in short, by doing any work well and perfectly after its kind, he best respects his own talent, and most truly serves his country. Nothing could more conduce to the deep rooting of this conviction—nothing would so much tend to give to the Arts their rightful *status*—as the foundation, already suggested, of a national university of Art, with powers to assign to merit acknowledged position, and attendant honours.

The direct and foremost object of the South Kensington Museum, even in its present undeveloped form, is educational. Other museums are archæologic, historic, or scientific in the abstract; but the collections in the concrete brought together at Kensington all tend to the practical and industrial tuition of the people. In *the educational collections*, for example, are exhibited the best and the cheapest diagrams, casts, maps, and other apparatus, the most approved appliances for imparting to public or private schools a popular knowledge of Science and of Art. For the same purpose photographs have been taken of the cartoons of Raphael at Hampton Court, photographic copies made of the drawings by the old masters, and of the choicest examples in ornamental art found at Kensington and the Louvre; all of which are disseminated throughout the country at a cost within the reach of humble means. For the same end an Art-library is open to the use of students, and lectures are delivered on anatomy, physics, and the decorative and industrial arts. The whole scheme admits of future and further development. The system of loans from the rich collections of connoisseurs, analogous somewhat to the exhibition of ancient pictures at the British Institution, is during the present year about to receive wide amplification. The Art-treasures of the United Kingdom, the most precious objects which the wealth and the taste of our nobles and other *virtuosi* have during long years accumulated, will by the coming May be gathered together in the new court of the museum. In the Great Exhibition close adjoining can then be seen the products of modern times: in the Kensington Museum the Art-produce of one thousand years; the wisdom of the ancients, the works of the illustrious dead placed in judgment upon the living. This, too, is educational, teaching our artists and artisans how best to labour for enduring posterity.

ROME, AND HER WORKS OF ART.

PART XV.—THE PONTIFICAL PALACE; THE GALLERIES ROSPIGLIOSI AND COLONNA.

OCCUPYING an elevated and commanding position on the Quirinal Hill, or, as it is now generally called, Monte Cavallo, stands the PONTIFICAL PALACE, or the Quirinal Palace, as it is sometimes denominated, from its locality. The edifice owes its origin to Ugo Buoncompagni, of Bologna, who, in May, 1572, when he had reached the advanced age of threescore and ten years, was elected to the pontifical chair, under the title of Gregory XIII. This dignified ecclesiastic was a man of great learning; his rule was distinguished by the establishment and endowment of several colleges in Rome and the various cities under his sway; among others that which is known as the Gregorian College, built in 1582, after the designs of Ammanuto; it was founded for British students intending to enter the Catholic priesthood. The origin of this institution is, it may be presumed, of sufficient interest to every Englishman to warrant its insertion here, inasmuch as it is connected with the early annals of our country. The church attached to the college "was founded, in 775, by Offa, King of the East Saxons, and dedicated to the Holy Trinity. A hospital was afterwards built by a wealthy Englishman, John Scappard, for English pilgrims. The church was destroyed by fire in 817, and rebuilt by Egbert. Thomas-à-Becket, during his visit to Rome, lodged in the hospital; and on his canonisation by Alexander III., two years after his death, the church was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and a church, dedicated to St. Edmund, saint and martyr, were founded by an English merchant near the Ripa Grande, for the benefit of English sailors arriving at Rome by sea; but as the commerce between the two countries declined, the new establishments were incorporated with those of St. Thomas."* The united hospitals were afterwards converted into the college for British subjects, as has been just remarked, by Pope Gregory, in 1575, and the church was subsequently rebuilt by Cardinal Howard. The hall of the college contains some curious portraits of Roman Catholics who, as the history of that church alleges, suffered martyrdom in the reigns of Henry VIII. and Elizabeth. *One of the arms of à Becket*, says the authority we have quoted, *is shown among the relics*. Other educational colleges established in Rome by this pontiff are the Greek and the Roman. But his name is more intimately associated in the minds of literary and scientific Europeans as the reformer of the Julian Kalendar; he instituted, or rather decreed, the Gregorian Kalendar, or, as it is generally called by us, the "new style," in the computation of dates, now adopted by every country of Europe except the Greeks and Russians. It came into use throughout Catholic countries in Gregory's time, but was not adopted in England till 1752.

Gregory was a staunch Romanist, jealous of the authority and emulous of the triumph of his church; and it has been alleged against him, that he permitted public processions and thanksgivings for the massacre of St. Bartholomew, though he has never been accused of having instigated the plot, or even of having indirectly sanctioned it. Of his willingness to aid and abet any design against our Protestant Queen Elizabeth, not the least doubt is expressed by historical writers; in fact, he left no means untried, and exerted all his influence to uphold and extend the temporal power and the dignity of that vast ecclesiastical establishment whereof he was the supreme head. Few pontiffs achieved so much as Buoncompagni, if we consider the short time, comparatively,—about fifteen years,—he wore the tiara, and his advanced age when he assumed it.

The object of Gregory in erecting the palace on the Quirinal was, it is said, to escape the humid and impure air of the locality in which the Vatican stands, as well as to have a residence that would command a view of the entire city. Paul III. had previously commenced laying the foundations of a small edifice, which Gregory used and enlarged for the erection of a noble building for which Flaminio Ponzio furnished the designs. Twenty-two successive pontiffs, among whom Clement XII. was the most active, completed and extended it, with the assistance of the most able architects of Rome and Florence—Marchesino, Fontana, Maderno, Bernini, Fuga, and others. The garden was added by Urban VIII. Thus the Quirinal Palace is, like the Vatican, an aggregation or accumulation of buildings, void of unity and harmony; but, historically, it is most important, for it is here the dignitaries of the Romish church sit in solemn conclave, and from the balcony over the principal entrance every new pope is announced to the populace of Rome.

The palace occupies three sides of a vast quadrangle, the fourth side is formed by a piazza; a noble staircase leads to the principal apartments. As the visitor reaches the top of the double flight, he finds on the right a magnificent saloon, paved with rare and beautiful marbles, and glittering with ornaments of gold: on the base of the ceiling is a frieze painted by Lanfranco and Carlo Veneziano. This chamber leads to a chapel called the *Capella Paolina:* in it is the window from which projects the balcony where, as just stated, the conclave of cardinals announces the name of the newly-elected pope to the people assembled in the quadrangle. The chapel is of the same form and proportions as the Sistine Chapel in the Vatican, and is fitted up in a similar style: high mass is performed in it when the pope is "in residence." The ceiling is divided into coffers, which are richly gilded, and were designed by Algarde: the upper portion of the walls is painted to imitate statues placed in niches, and the lower part in imitation of variegated marbles: the pavement is of mosaic work. Above the door of the chapel is a bas-relief of large dimensions, by the Florentine sculptor, Taddeo Landini: the subject is 'Christ washing the feet of his Disciples;' it is not a work of a very elevated character. On the eastern side of the palace is the pope's private chapel, in the form of a Greek

AURORA.

cross; the ceiling is a vaulted dome, and is painted, in fresco, by Guido, who was assisted by Albano, it is said; the subject of these frescoes is taken from the life of the Virgin. The altar-piece of this chapel is an 'ANNUNCIATION,' painted also by Guido, and regarded by the Romans as one of his best works: an engraving from this picture appears in the next page. It is painted in what is called Guido's second manner, adapted, in the opinion of Lanzi, "from an observation on the style of Caravaggio one day incidentally made by Annibal Carracci, that to this manner there might be opposed one wholly contrary; in place of a confined and declining light, to exhibit one more full and vivid; to substitute the tender for the bold; to oppose clear outlines to his indistinct ones, and to introduce for his low and common figures those of a more select and beautiful kind." Of Guido's style in general we shall have to speak presently, when we come to the Rospigliosi Gallery. The frescoes just referred to show much elegance and freedom of design: these seem to be the qualities which the artist most desired to give them; and a similar remark may be made of the group of cherubs above the two principal figures in the 'Annunciation;' and although there is much feeling and considerable devotional expression in these figures, there is an unquestionable absence of picturesque grouping, which destroys the harmony of the composition. The draperies, moreover,

* "Handbook of Rome."

and especially the robe of the angels, are complex and florid in arrangement, and suggest the idea of weight. Apart from these considerations, the character or individuality of each figure is well borne out; the attitude of the angelic messenger, bearing the olive-branch, denoting universal peace, and kneeling reverentially to the "favoured among women," and the cloud on which it may be supposed she descended from the skies, are expressive of her important mission as she points with the right hand upwards to the source—the high court of heaven—whence she has been accredited to bring tidings of great joy to earth. The message is received by the Virgin kneeling, with her hands meekly crossed in humility before the heavenly visitor, and in recognition of the unparalleled honour she has been chosen to receive among the women of Israel. The composition marks the style of Art prevailing in Italy towards the middle of the seventeenth century, when the artists of the period obtained the appellation of the Eclectic School, from their attempts to combine the best qualities of the great masters who preceded them, without losing sight, however, of the truths to be attained by the diligent study of nature.

The palace contains but few pictures, and those not of a high class: the most prominent are—'David and Saul,' by Guercino; a 'Madonna and Child,' by Guido; a 'St. Jerome,' one of Spagnoletto's strange monkish compositions; 'Christ disputing with the Doctors in the Temple,' by Caravaggio, a very different version of the sacred narrative from that which Mr. Holman Hunt has rendered familiar to the portion of the English public who interest themselves in Art; 'The Resurrection,' by Vandyke, or bearing his name; and 'St. Peter and St. Paul,' by Fra Bartolomeo: these figures are life-size, and, according to Kügler, were executed while the artist was staying a short time in Rome: the 'St. Peter,' he adds, was finished by Raffaello after the departure of Bartolomeo from the city. One of the apartments contains casts from Thorwaldsen's celebrated frieze illustrating the 'Triumph of Alexander,' and also from Finelli's frieze of the 'Triumphs of Constantine.'

On the first landing of the principal staircase is the portion of a fresco originally painted on the vaulted ceiling of a chapel in the church of the SS. Apostili: it was executed by Melozzo da Forli, in 1472. When this chapel was rebuilt in the eighteenth century, some fragments, this among them, were saved, it represents the Deity surrounded by angels. Single figures of angels, other portions of the fresco, were placed in the sacristy of St. Peter's. "These detached portions," remarks the writer just quoted, "suffice to show a beauty and fulness of forms, and a combination of earthly and spiritual grandeur comparable in their way to the noblest productions of Titian, although in mode of execution rather recalling Correggio. Here, as in the cupola frescoes of Correggio himself, half a century later, we trace that constant effort at true perspective of the figure, hardly in character, perhaps, with high ecclesiastical Art; the drapery also is of a somewhat formless description, but the grandeur of the principal figure, the grace and freshness of the little adoring cherubs, and the elevated beauty of the angels, are expressed with an easy *naïveté* to which only the best works of Mantegna and Signorelli can compare."

In Sir Francis Head's "Tour in Modern Rome," he speaks of a series of architectural drawings on the walls of one of the apartments, relating to a Roman Catholic church erected a few years ago in the presidency of Bengal, at the expense of the late Begum of Sirdanach, mother of Mr. Dyce Sombre, whose history has been made known to the English public through our law courts. There is also, in the same room, a large oil-painting, of moderate artistic merit, representing the consecration of the church. "The picture is of a peculiarly graphic character, and contains numerous groups of small figures, including the portraits of all the principal personages engaged. The begum,"—who, in addition to the funds expended in building the church, bequeathed a large sum of money to the pope, to be expended in masses for the repose of her soul,—"and the Roman Catholic bishop appear seated opposite to each other on two chairs in the foreground; Mr. Dyce Sombre, in a general's uniform, is on his knees before the begum, and a numerous suite of civil and military authorities are standing in front. The artist, however, has, with somewhat of a ludicrous effect, represented the bishop and the begum smiling at one another, as it were sympathetically, while the hands of the bishop are resting on his knees in a distorted position, with the palms turned upwards, as if to convey a hint to the future benefactors of the church to be liberal in their largesses." The art of the sculptor was also invoked to illustrate so important an event, for Sir Francis speaks of a "fine group of eleven figures, executed by Taddolini, for the church in Bengal," which he saw in the studio of the artist previously to exportation. "Notwithstanding," he says, "the extraordinary discordancy of the figures to be introduced, surrounding a sort of irregularly-formed pyramidical structure, of which the begum is planted on the summit, and Mr. Dyce Sombre and several angels and saints are round and about it, the artist has been wonderfully successful in harmonising the whole together, and producing a fine effect from his incongruous materials."

THE ANNUNCIATION.

The gardens of the Pontifical Palace, though laid out in the stiff and formal style of Italian horticulture, form an agreeable promenade; and decorated as they are with marble statues standing, like sentinels, in lofty hedges of cypress, box, and bay, closely clipped, present a very picturesque appearance. At one angle is an imposing pavilion, called "The Casino," erected by the architect Fuga at the beginning of the last century: the ceilings are painted in fresco, and the walls exhibit pictures by F. Orrizonte, Battoni, Massucci, and Pannini: two, by the latter artist, representing the Piazza of Monte Cavallo, and the Piazza of Maria Maggiore, respectively, are excellent examples of architectural painting.

The Palazza Rospigliosi stands but a short distance from the pontifical palace, on the Quirinal. It is the property of the noble family whose name it bears, and was originally built in 1603, by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio, upon the ruins of the Baths of Constantine. Subsequently it fell into the hands of Cardinal Bentivoglio, from whom it was purchased by Cardinal Mazarin, who employed the architect Carlo Maderno to enlarge and beautify it. For many years the palace was the residence of the French ambassador, but at the commencement of the last century it passed into the possession of the ancestors of its present owners. If the edifice contained nothing but the celebrated 'Aurora' of Guido, it would amply repay a visit; but it has much more that deserves notice. The apartment decorated with this fresco is the centre one of three forming a suite of rooms at the entrance. A work so well known as this is all over Europe, from the various copies and prints, scarcely requires any description; still we could not introduce an engraving of it, on the preceding page, without a few explanatory words. The picture occupies a large flat oblong space on the vaulted ceiling, and thus assumes the form of a frieze. The composition has three especial points, which may respectively be termed Dawn, Sunrise, and Day: the first is delineated by the figure in the dark cloud floating gracefully through the air, her veil blown aside, and her robes fluttering in the gentle zephyrs; she is scattering flowers on the earth as she flies along. Sunrise is typified by a winged cupidon, bearing a lighted torch; and Day by a figure of Apollo, the mythological god of day, reining in the fiery coursers, white and piebald, yoked to his chariot, as if to show his gradual and steady approach: he stands out in bold relief against the bright orb of the sun. Encircling the chariot are the Hours dancing rapidly onwards with graceful action. Guido, in this fine composition, seems to have combined the freedom and grace of the best period of the Italian school with the severer rules and practice of the ancient Greek artists as exhibited in their sculptured bas-reliefs. The arrangement of the design is excellent, the grouping

of the figures most picturesque and unexaggerated, while the idea of motion is at once realised by the spectator in the manifest movement of each: we seem to advance with that bright and joyous train as it speeds over this lower world. Guido's female heads are remarkable for their beauty, and the faces of these Hours—a little too old, perhaps, in appearance to be called young girls—well maintain the character of the artist in that particular. Though this fresco was painted more than two hundred years ago, the colours are almost as fresh and brilliant as they were at first: time has scarcely dimmed its lustre, and neither age nor accident has impaired its beauty, though the picture had a narrow escape from injury, if not destruction, in 1849, when the French besieged Rome; a ball from the batteries struck the roof of the palace and did some internal mischief; fortunately none of the works of Art were damaged: a report, however, got abroad at the time, and was generally believed, till ascertained to be untrue, that the 'Aurora' had been entirely destroyed. The shot—a twenty-four pounder—is still preserved in an apartment of the palace.

Along the base of the ceiling of the room in which is the 'Aurora,' is a broad frieze, painted by Tempesta, representing on the one side the 'Triumph of Love,' who is seated in a chariot drawn by four white horses; and, on the other, a triumphal pageant, preceding a car to which a pair of elephants is attached, and in it are figures of Reason and Victory, between whom a vacant place is left for the conqueror or personage intended to receive the honour. Four landscapes, called the 'Seasons,' by Paul Brill, complete the pictorial decorations of the saloon of the 'Aurora,' in which are two statues, antiques, and a bronze bust of Clement IX., by Bernini.

The two rooms right and left respectively of that just noticed, contain a few pictures worthy of especial notice: in the former is Rubens's sketch of the 'Descent from the Cross,' the great painting now in the Cathedral of Antwerp; the 'Death of Samson,' by Ludovico Carracci, a masterly composition, yet not one of the best examples of this artist; and a large painting, by Domenichino, of 'Adam and Eve after the Fall,' a

THE VIRGIN.

grand work both in design and colour, though the shadows have become black with age, and the grouping of the animals is somewhat confused. The figure of Adam is powerfully drawn, and his attitude and action are true to nature: one hand rests on the forbidden tree, in the other he holds an apple, which he offers to Eve, thus reversing the order of the narrative as we read it in the Scriptures. Our first parents are placed in a rich and well-painted landscape, surrounded by numerous beasts and birds, the noble horse, the swift dromedary, the keen-eyed lynx, the faithful dog, the agile monkey, the rich-plumaged peacock, the plaintive dove, and others. In this room is a fine bust of Scipio Africanus, dug from the ruins of the baths of Constantine: the head, of green basalt, is without hair, and there is no beard on the chin; but the expression of the countenance is truly noble, and the outline of the head is exquisitely formed. It may be doubted whether Rome can show any similar work of equal merit.

In the other apartment, to the left, is the series of pictures representing Christ and his twelve apostles, each figure being painted on a separate panel, and are said to have been executed by Rubens, when he was in Rome, for the Rospigliosi family; there are, however, considerable doubts as to the whole of them being his work. The 'Triumph of David,' by Domenichino, hangs in this room; an attractive picture, if only for the beauty of the young girls in the train of the victor, some dancing, others playing musical instruments. The mythological story of Leda is the subject of a very beautiful example of Correggio's pencil: there are three figures in the composition, one nymph playing in the stream with a swan, a second just stepping out of the water, gazing intently on another swan which has taken flight, and a third nymph, who is clad, and in the act of investing the second with a garment by placing it over her head. The drawing of these figures is most perfect, their attitudes are graceful and natural, and the colour is pure and delicate. Considering the nature of the subject, it is treated with much refinement of feeling; in fact, it is the

title only which associates it with aught that could offend the most fastidious, who do not object to the representation of the nude in Art. Of the remaining pictures contained in this room the following may be pointed out:—'Job and his Friends,' by Guercino; 'Christ bearing his Cross,' by Daniel da Volterra; the 'Nativity,' ascribed to Perugino; 'St. John the Evangelist,' said to be by Leonardo da Vinci; 'Diana and Endymion,' by Albano; and 'Lot's Daughters,' by Annibal Carracci.

The 'Leda' picture is not ordinarily shown to visitors; it usually hangs in one of the apartments occupied by the Rospigliosi family, and forms a part of their private gallery, which contains several other works of repute. For example, the sketches for the four frescoes that Domenichino painted in the angles of the cupola of the Church of St. Andre della Valle: they represent the four evangelists. Another is Nicholas Poussin's celebrated picture entitled the 'Image of Human Life;' four female figures, draped after the style of the antique, join hands, and are dancing to the music of the lyre, with their backs to the circle they describe: preceded by Aurora, and followed by the Hours, the Sun, with the darts of Apollo, begins to shine in the world. A cupidon, standing by the side of Time, holds an hour-glass in his hand, and seems to be measuring the life of the generations; another is blowing soap-bubbles, typical of the vanity of all earthly desires, and the brief period of our existence. Poverty and Riches, Labour and Pleasure, are respectively symbolised by the female figures, in whose appearance we notice at first sight nothing but what is agreeable; yet as soon as one understands the intention of the painter, it is evident he desired to contrast the graces of form with the sadness of reflection.

The Palazza Colonna, situated on the slope of the Quirinal, and but a short distance from the mansion we have just quitted, belongs to one of the oldest, most wealthy, and most illustrious families of Italy—a family which, during many centuries, contended against the supreme dominion and the tyranny of the Romish church, and served as a counterpoise to the power of the pontiffs. The history of Italy in the middle ages would furnish a catalogue of as many as two hundred names distinguished for their abilities, respectively, as chief magistrates, generals, admirals, prelates, and writers; one was elevated, early in the fifteenth century, to the papal chair, under the name of Martin V., and a female, Vittoria Colonna, daughter of Fabrizio Colonna, grand constable of the kingdom of Naples, is celebrated for her poetical writings, her piety, and her virtues. Ariosto and Michel Angelo have extolled her talents, beauty, and noble character.

The palace, a portion of which is occupied by the French embassy, is not surpassed in magnitude by any private edifice in Rome, but in architectural splendour it must yield to some others, though it is a fine building. Martin V. commenced it in the fifteenth century, and not very long after its erection it became the residence of Andrea Palæologus, Emperor of the East, when visiting Rome. Various members of the princely Colonna family enlarged and beautified it at subsequent periods. The court of the palace has no equal in the imperial city, and the magnificence of the edifice internally compensates for the comparative plainness of the exterior. There are two entrances, one on the southern side, leading to the apartments occupied by the ambassador of France, the other on the north side, which conducts to the portion retained by the Colonna: it is here that the picture gallery is situated, the finest hall in Rome, 150 feet in length; at each end is a vestibule, separated from the gallery by columns and pilasters of giallo antico.

Beside the gallery, which is chiefly filled with fine portraits of the Colonna family, there are several smaller rooms containing pictures; the

THE TOPER.

entire collection is not of the highest order; we shall therefore limit our notice to a few of the most remarkable. A portrait of a young boy, half-length and in profile, is curious from being the work, or supposed to be, of Giovanni di Santi, the father of Raffaelle; the child is dressed in a surtout of purple velvet, with a short silken scarf of the same tint round his neck; on his head is a little red cap, from underneath which his light and waving hair hangs down. The portrait is fuller of colour and more finished than Raffaelle's picture, and, as being the assumed work of a master little known, is valuable. In the same apartment where it hangs is, among others, a fine sketch by Rubens, 'The Departure of Jacob,' and a portrait of Marie Mancini Colonna, by Netscher, the latter remarkable for its delicate finish throughout, face, costume, and accessories. Of the numerous 'Virgins' and 'Holy Families' which the gallery contains, we have engraved one of the former, by Salvi, or, as he is generally called, Sassoferrato, a follower of the Carracci school: his pictures of this class are distinguished for their pleasing expression, often combined with great sweetness, qualities which, as Kügler remarks justly, occasionally degenerated into sentimentality; and the example here given seems to be amenable to the charge, but the figure is very graceful in design, the face is agreeable, and the hands are beautifully modelled and elegantly arranged. In the same room are some magnificent tapestries, woven at Brussels from the designs of Rubens; a 'Dead Christ,' by Bassano; several superb portraits by Titian, Tintoretto, and other Venetian painters; a 'Holy Family,' by Bonifazio, and a 'Madonna accompanied by Saints,' by Paris Bordenone.

In one of the vestibules leading to the grand gallery are some exceedingly rich specimens of furniture; the most splendid is an enormous ebony cabinet, inlaid with twenty-eight bas-reliefs executed, in ivory, by the brothers Steinhart, Germans. The central piece is a copy of Michel Angelo's 'Last Judgment,' the others are taken from the most celebrated compositions of Raffaelle: it is said to have occupied thirty years in its execution. Here is a fine landscape, entitled the 'Departure for the Chase,' by Berghem, some of great merit by Gaspar Poussin and others, and on the ceiling is a large fresco, representing the battle of Lepanto, in which one of the Colonna princes so distinguished himself as to receive a triumph in the Capitol, similar to that given to the old Roman conquerors.

It is difficult to convey an idea of the magnificence of the grand gallery, which is lighted by numerous windows, paved with richly-coloured marbles, and gorgeously decorated. The ceiling is vaulted, and painted in fresco, by Coli and Gherardi; fine statues, large Venetian mirrors and girandoles, costly chandeliers of Venetian glass, trophies of arms, and enormous tables of Oriental alabaster, combine to render this apartment one of unwonted splendour. On the walls hang about thirty pictures; among them are—'St. John in the Desert,' by Salvator Rosa; 'The Assumption of the Virgin,' by Rubens; 'Rape of the Sabines,' by Ghirlandajo; 'David's Triumph,' and 'The Martyrdom of St. Agnes,' by Guercino; a 'Magdalen,' by Annibal Carracci; a 'Holy Family,' Titian; 'Holy Family with St. Peter,' G. Bellini, and 'The Toper,' by Amerighi del Caravaggio; the last is engraved on this page. Caravaggio was a painter of whom it has been remarked that his "wild passions and tempestuous life were the counterparts of his pictures;" but notwithstanding the vulgarity of his conceptions, they are not without humour, and frequently exhibit even a tragic pathos. There is nothing in the 'Toper' to recommend it as a subject, but rather the contrary, yet it is most masterly in execution, colour, and arrangement of chiaro-oscuro, while there is even a refinement of treatment and of feeling which is rarely or never seen in Dutch pictures of a similar kind.

James Dafforne.

A HISTORY OF THE WORCESTER PORCELAIN WORKS.

BY LLEWELLYNN JEWITT, F.S.A., &c.

THERE are three things for which the "faithful city" of Worcester, so celebrated in history for its loyalty, is at the present day especially famous. These are its porcelain, its gloves, and its sauce. For who has not heard of "Worcester china," worn "Dent's gloves," or tasted "Lea and Perrin's Worcestershire sauce?" These three are things which are identified with its name wherever Worcester is heard of, and in the minds of some people take precedence of its glorious cathedral, its tomb of King John, or its exquisitely beautiful shrine of Prince Arthur. With the first of these only I have now to do, and its history is one of great interest as connected with that of the general porcelain manufacture of the kingdom.

At a time when foreign china was much sought after, when Chelsea, and Bow, and Derby, were gradually working their way into favour, and gaining ground on their foreign rivals in the estimation of people of taste, Worcester was quietly experimentalising in the same direction, and gradually paving the way for the establishment of those works which have since become so great a benefit to it, and so great an honour to the country. Exactly in the middle of the last century these experiments were carried on, and the works were soon afterwards established, and rapidly grew into note. So rapidly, indeed, did the ware made at this manufactory come into repute, that in the year following the opening of the works it was noticed in the *Gentleman's Magazine*, and in 1763 was alluded to in the "Annual Register."

The "faithful city" was indebted for the establishment of its pottery to the exertions and scientific researches of Dr. John Wall, a physician of that city. The learned doctor was born at Howick, a village in Worcestershire, in the year 1708. His father was a tradesman in Worcester, of which city he served the office of mayor in 1703; he was descended from a good family in Herefordshire. Dr. Wall's father dying while he was young, he was educated at the King's School, Worcester, and in 1726 became a scholar at Worcester College, Oxford. Nine years later he became a fellow of Merton College. Having studied at Oxford and at St. Thomas's Hospital, he in 1739 took his degree, and commenced practice in Worcester. He married Catherine Sandys, cousin to the first Lord Sandys. Dr. Wall, besides being a clever practitioner and an excellent chemist, was also an artist of great ability—he painted historical pictures with great judgment, and his conceptions were sometimes marked with considerable originality and grandeur. One of his principal pictures is that of the founder, &c., in the hall at Merton College, Oxford—a painting he presented to that college in 1765. Of his other works, his 'Brutus condemning his Sons,' 'The Head of Pompey brought to Cæsar'—now at Hagley, 'Regulus returning to Carthage,' 'Queen Eleanor sucking the Poison from the Arm of Edward I.,' 'Elijah fed by the Ravens,' 'Moses striking the Rock,' 'The School of Physic,' 'The Shunamite's Child restored,' and 'The Head of St. John the Baptist,' are among the best. He also etched some remarkably clever plates, and designed the stained-glass window in the bishop's private chapel, at Hartlebury, the 'Presentation of Christ in the Temple,' a window at Oriel College, and others. Dr. Wall was also the author of several medical works, and was eminently instrumental in bringing the Malvern waters into public notice. He was also one of the most zealous supporters of the Worcestershire Infirmary.

Dr. Wall, besides his other accomplishments, was, as has already been intimated, an excellent practical chemist; his laboratory was in Broad Street. He turned his attention more particularly to experimentalising on materials which might be used for the manufacture of porcelain, and in 1751, about a year after the establishment of the works at Derby, and while those of Chelsea and Bow were being carried on, he brought his experiments to a successful issue. The result was the discovery of a body of surpassing excellence, and which has been unapproached by any other English make. It has been said, and there is indeed a traditional belief in the fact, that the mainspring of Dr. Wall's experiments was a political one, and that he was induced to turn his attention to the subject in the hope of introducing into Worcester a new branch of manufacture, by which "the low party of the county" might be enabled, by the votes it would command, "to stand a competition for members of parliament with the ministerial or popular party." I cannot, however, for a moment believe that this was the motive power by which Dr. Wall, a man of high intellect and attainments, and of noble character, was impelled to the prosecution of his inquiries; but that for the good of science and of commerce alone, and with a knowledge that a branch of manufacture of the kind, if once well established, must be lucrative to its possessors and advantageous to the city, he was induced to work hard and zealously in his laboratory until he had mastered the difficulties which surrounded him, and had produced a material that should successfully rival the foreign examples which he took for his model. However, be this as it may, in the year 1751 success had so far attended his labours that he formed a company for the manufacture of porcelain in Worcester, and thus laid the foundation of that manufacture which has been carried on with uninterrupted success for a hundred and eleven years.

I have seen (in possession of my good friend Mr. Binns) a most interesting piece of china,—an inkstand which bears the inscription, "Made at New Canton, 1750,"—which is said, and I believe with good reason, to have been one of Dr. Wall's productions before the company was formed. As the Bow works were built on the model of those at Canton, in China, it is just possible that this piece might have been made at Bow, which perhaps might have been named "New Canton:" but the probability, I think, is in favour of its being an early production of Dr. Wall's; and if so, its historical value is very great—at all events, it is worth naming here.

The "Worcester Porcelain Company," founded, then, in 1751 by Dr. Wall, consisted of several gentlemen who joined him in his undertaking, and thus formed a "joint-stock company" for the manufacture of the china-ware on the principle he had discovered. One of the partners was William Davis, a person who had taken great interest in the prosecution of the scheme; but the names of the others who joined in the undertaking are at present unknown to me. The company thus formed commenced its operations in a fine old mansion, formerly the residence of the Warmstrey family, in Warmstrey Slip, and Palace Row, nearly adjoining the bishop's palace; the grounds at the back, at that time beautifully laid out, running down to the banks of the Severn, and commanding a delightful view of the valley, and of the Malvern and Abberley Hills beyond.

"The mansion of the Warmstrey family," says a local writer, in 1837, "is conjectured to have been occupied as far back as the reign of Henry VII. and Henry VIII., by Sir William Windsor, second Lord Windsor, an ancestor of the late Earl of Plymouth. On the first-floor of the house is a parlour, wainscoted round with oak, and over the fire-place is a very curious specimen of armorial ensigns, carved in wood, and bearing the marks of great age. They are the arms of Sir William Windsor, second Lord Windsor, the distinguished nobleman just alluded to, and such as are borne by the Earls of Plymouth. The arms are quartered as follows:—

"1. Windsor—Gules a Saltire Ar. between twelve cross crosslets, Or. 2. Blount—Barry Nebulæ of six, Or and Sable. 3. Eckingham—Azure, Fretty, Argent. 4. Beauchamp of Hatch, co. of Somerset—Vairy, Argent and Azure; Crest; a buck's head gardent, couped at the neck, Ar.

"The arms have supporters, and underneath them is this motto or inscription—'Stemmata quid faciunt?'

"The late Earl of Plymouth, when inspecting the process of the porcelain works a few years back, with his sister, the present Marchioness of Downshire, and his father-in-law, Earl Amherst, recognised these memorials of his ancestors, and viewed them for some time with much interest.

"In 1533, reign of Henry VIII., this Sir William Windsor, second Lord Windsor, was made one of the Knights of the Bath, against the coronation of Anne Boleyn, which was performed with great solemnity at Westminster. And at the decease of the king, he was one of the twelve peers, chief mourners, who, on August 8th, 1553, attended the funeral. His lordship was buried at Bredenham, in Buckinghamshire (where the family then had estates), very splendidly, according to his quality, says Strype.

"After a lapse of ages, the family of the Plowdens occupied the mansion for some time; and ultimately this ancient edifice, about eighty-six years since, was devoted to its present purposes, and now exhibits an animating scene of art and industry, rivalling most successfully some of the finest productions of the Royal Porcelain Works of the Continent.

"A few of the old rooms are preserved in their original state, and have been much admired by some learned antiquaries, and others who delight in viewing the relics of past ages. The house forms a sort of quadrangle, with a court in the centre, and was formerly the residence of the 'Warmstreys,' several of whom were connected, as registrars and otherwise, with the Cathedral Church of Worcester. The library of the house is a lofty and spacious room, wainscoted with oak, carved in various parts with different devices, and the arms of the family of 'Warmstrey,' viz., a cross molyn between crescents and decrescents, and impaled and quartered with the arms of other families. The fire-place is of very ample dimensions, with handsome pillars on each side, and the chimney-piece is decorated with a scroll extremely well cut. Surmounting it, the royal arms of England appear most curiously carved, and around the room may still be seen the antique book-shelves, edged with a scolloped border of green cloth, remaining quite firm in its texture. Adjoining the library, is a small study, fitted up with book-shelves in the same style."

The family was one of considerable note, and monuments to Mrs. Cecil Warmstrey, widow of the registrar of the diocese, 1649; to the said registrar; and to Dr. Thomas Warmstrey, dean of Worcester, their son, 1661, who was a famous divine, and was one of the persons appointed by the city to treat as to terms of its surrender to the army of the parliament in 1646, are to be seen in the cathedral. The building still remains, and is now occupied by Messrs. Dent and Co., for the manufacture of gloves. The old part of the building has been entirely denuded of its ornament, and stripped of every vestige of its former grandeur; the gardens have been covered with engine-houses, scouring and dyeing-rooms, and other buildings necessary to the immense works which are now carried on, and which find employment for so many hundreds of people.

The company turned its attention principally to the production of imitations of the Chinese porcelain, both in form and colour. Thus the blue and white patterns—then so general in Chinese porcelain, and the characteristic of the Nankin ware—were for a time, it appears, exclusively followed at Worcester. Some of the brilliant colours of the Japanese ceramists were, however, soon attempted, and with complete success; and by the conventional arrangement of these colours in new patterns, the Worcester potters were gradually led on to more elaborate and more beautiful productions.

The works must have been commenced on a tolerably large scale, and have rapidly risen in importance; for in 1752—only a year after the formation of the company—the premises were most business-like in their arrangement, and extensive in their proportions, and were sufficiently important to be engraved in the *Gentleman's Magazine* of that year. Of that view, the accompanying engraving is a reduced fac-simile, and it will show at once how soon

the works had risen to a state of importance. The following explanatory references from the magazine will make it better understood:—

"EXPLANATION.

1. St. Andrew's.
2. Warmsley Slip.
3. Biscuit kilns.
4. Glazing kilns.
5. Great kiln for segurs.
6. Pressing and modelling gallery.
7. Rooms for throwing, turning, and stove-drying the ware on the first-floor, *a*, of the chamber floors.
8. The garden.
9. The yard for coals.
10. Mr. Evett's house and garden, landlord of the premises.

b. The eight windows in two large chambers, in which the ware is placed on stallions, on the east and north, where are the painters' rooms.

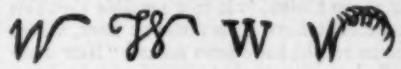
All the beginning of the process is carried on under the quadrangular building, ground-floor, marked A; in its N.W. angle is the great rowl and ring; in the N.E. the horses turn the same, and the levigators near to the rowl. The next (on the ground-floor) is the slip and treading-rooms; behind No. 4 is the glazing-room; behind 5 is the secret room on the ground-floor."

Accompanying this engraving, which bears the initials "*J. D. delin.*" (probably John Davis, one of the partners) and "J. C. sculp." (probably J. Cave), is the following interesting note:—

"N.B. A sale of this manufacture will begin at the *Worcester* music meeting, on Sept. 20, with great variety of ware, and, 'tis said, at a moderate price."

This was probably the first time the Worcester goods were brought into the public market. The goods were first vended by Mr. Samuel Bradley, also, I believe, a partner in the concern, at a shop opposite the Guild-hall in High Street, and afterwards in larger premises near the Cross.

The characteristic of the early ware was a peculiarly soft greenness of hue in the body, and by this, as well as the general style of ornamentation, and by the marks, Worcester specimens may without difficulty be recognised. The first mark used I believe to have been a simple letter W, but the marks are so various in the early period of the manufacture, that it is most difficult, indeed impossible, to arrange them chronologically. Like the D on the Derby porcelain, which might be either the initial of the founder of the works, *Duesbury*, or that of the town, *Derby*, the Worcester ware had a W, which might be the initial of *its* founder, *Wall*, or of the city, *Worcester*, itself. The different varieties of the letter W which have come under my notice are the following, and these



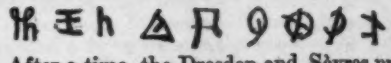
may certainly all of them be ascribed to an early period. Another distinctive mark of about the same time is the crescent, which is

sometimes drawn in outline, sometimes filled in in lines, and sometimes of full blue colour. This mark is supposed to be taken, and perhaps with some probability, from the arms of the Warmstreys which decorated the rooms used by the workmen. It is worthy of note here, that one of the marks of the Caughley or Coalport porcelain was also a crescent. As these works are said to have been established by Worcester workmen, the use of this mark may be attributed to them, and it may have had the double signification of a crescent, and a C for *Caughley*.

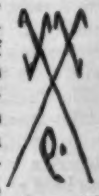
As the Worcester aim was to copy, and emulate in design and material, the ceramic productions of China and Japan,—indeed, there were scarcely any others to copy from at this early period,—so it appears to have been the study of the artists to copy, or to simulate, the marks used on the productions of these foreign manufactories; and thus a great variety of marks are to be met with principally, or, I may say, entirely, drawn in blue. Some of the most characteristic and

general of these I here append. Others were as follows:

A considerable variety of other marks are to be met with, but I apprehend they are most probably but the distinctive marks of the artists employed. It must be borne in mind, that in other factories the "hands" were numbered, and, as was the case at Derby, were required to attach each one his number below the general mark of the establishment. At Worcester I am not aware that such a regulation existed; and thus, probably, each artist had his "mark" instead. A few examples of these I here give:—



After a time, the Dresden and Sèvres productions were studied and successfully followed at Worcester, the salmon-coloured ground and the *bleu de roi* being excellently managed. Tea and dessert services, vases, &c., were produced in these styles, some of which are remarkable for the elegance of their painting and ornamentation. On many examples of this period the Dresden mark was used, as shown in the accompanying woodcut. Other marks adopted were figures disguised in Oriental-looking flourishes. Examples from 1 up to 9 are known, but their signification, unless to mark special patterns, or as workmen's marks, is not known. I give these as examples:—



In 1756, the truly important invention of printing on china, *i.e.*, transferring printed impressions from engraved copper-plates on to the china body, is said to have been made in Worcester. At all events, it is an undoubted fact that, in 1757, the art in Worcester had arrived at a wondrous state of perfection; and it is but fair, therefore, to surmise that the belief it was practised in the previous year is well founded. To have arrived at the state of perfection which is exhibited in the example to which we are alluding (a mug, bearing the head of the King of Prussia, and dated 1757), must at least have been the work of months, if not of years. The invention of transfer-printing is claimed, and very plausibly, for Liverpool, and is said to have been made by Mr. John Sadler, who drew up papers, and procured affidavits, for obtaining a patent, in August, 1756; on the 27th of July in that year, he and his partner, Guy Green, were sworn to have printed more than twelve hundred earthenware tiles in six hours. Whether the Worcester idea was taken from Liverpool, or whether, as is not unfrequently the case, the invention originated in two minds about the same time, without one being at all connected with the other, it is not for us now to determine. It is enough for my present purpose

to say that *highly-finished* printed goods were made at Worcester in 1757, and the dated example now in existence clearly establishes the fact that it was a work of some forethought and care. On this mug the following poem appeared in the *Gentleman's Magazine* for December, 1757:—

POEM

ON SEEING AN ARMED BUST OF THE KING OF PRUSSIA CURIOUSLY IMPRINTED ON A PORCELAIN CUP OF THE WORCESTER MANUFACTURE, WITH THE EMBLEMS OF HIS VICTORIES. INSCRIBED TO MR. JOSIAH HOLDSHIP.

Here, taught by thee, we view with raptured eyes,
Graceful and bold, the Prussian hero rise—
The royal chief, the Cæsar of the age,
Whose acts the wonder of the world engage.
The martial spirit animates his mien,
His heart intrepid, and his look serene.
There Fame, regardless else who reigns or bleeds,
With all her breath resounds his mighty deeds.
Here from whole nations in the field o'erthrown,
He points to trophies, which are all his own;
While Victory gives to valour so renown'd
The blooming wreath which her own temples bound.
See where his virtues still his life expose,
And smile defiance to surrounding foes.
The intriguing Saxon see him there(1) surprise;
Here from his arms the Imperial Eagle(2) flies;
Tho' fortune frowns(3), unknowing how to yield,
He drives, by proxy,(4) Russia from the field.
Now, farther prest, behold him still advance,
And pour destruction on the troops(5) of France;
Before his glitt'ring arms the Swedes retire,
And mourn pale Envy's unfulfilled desire.
Yet lo! once more by frowning fortune crost,
He sees a battle, Breslau, Bevern lost;
Yet soon, that loss retrieved, the hero gains
Immortal glory on Silesian plains.
His active spirit still disdains repose,
Resolv'd to combat with stern wintry snows;
And through the regions of her cold domain,
To stretch the triumphs of the long campaign.
What praise, ingenious HOLDSHIP, is thy due,
Who first on porcelain the fair portrait drew;
Who first alone to full perfection brought
The curious art, by rival numbers sought.
Hence shall thy skill inflame heroic souls,
Who mighty battles see round mightier bowls;
While Albion's sons shall see their features, name,
And actions, copied on the *cup* of fame.
Hence beauty, which repairs the waste of war,
Beauty may triumph on a china jar;
And this, perhaps, with stronger faith to trust,
Than the stain'd canvas or the marble bust.
For here, who once in youthful charms appears,
May bloom uninjured for a thousand years;
May time—till now opposed in vain—defie,
And live still fair, till Nature's self shall die.
Here may the toasts of every age be seen,
From Britain's Gunning, back to Sparta's Queen;
And every hero history's page can bring,
From Macedonia's down to Prussia's king.
Perhaps thy art may track the circling world,
Where'er thy Britain has her sails unfurl'd;
While wond'ring *China* shall with envy see,
And stoop to borrow her own arts from thee.

CYNTHIO.

Worcester, 20*th Dec.*, 1757.

(1) At Pirna.
(2) The battle of Prague.
(3) The battle with Ct. Daun, 18th of June.
(4) The battle of M. Lehwald, with the R.
(5) The battle with the Prince Soubise, November 5.

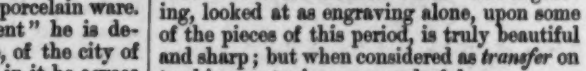
This poem was reprinted in the *Worcester Journal* of January, 1758, with the addition of a couple of lines. It is there headed:—"On seeing an armed bust of the King of Prussia imprinted on a porcelain cup of the Worcester manufactory, with Fame resounding her triumph, addressed to Mr. Joseph Holdship; and an *extempore* on the compliments being ascribed to Holdship." The *extempore* being the following important lines:—

"Hancock, my friend, don't *grieve*, tho' Holdship has thy praise,
'Tis yours to execute—'tis thine to wear the bays."

From this it would seem that the credit of the invention was even then a vexed question in Worcester; some ascribing it to Holdship, and others to Hancock; and, no doubt, each of those individuals claiming it strenuously for himself. Robert Hancock was an engraver of some eminence in Worcester, and "was chief engraver* to the Worcester Porcelain Company on its first establishment;" and it is also said he was in partnership with Dr. Wall. He died in 1817, aged eighty-seven. Valentine Green, the historian of Worcester, and a famous mezzotint engraver, was a pupil of Robert Hancock's, (by whom many of the plates in his "History of Worcester" are engraved), as was also James Ross, the line engraver. Valentine Green died in London in 1813, and was buried in the churchyard of St. Mary's, Paddington, where his gravestone now stands. Hancock, it is believed, had, previously to printing on porcelain at Worcester, produced some printed plaques at Battersea, specimens of which, with his name attached, are in existence.*

Nothing appears to be known about Holdship in connection with the Worcester works beyond the poem which I have given above; and I have even heard it asserted that there never was a printer or engraver of that name, but that Holdship was a glover. I am enabled, however, to show, by documents in my possession, that there *was* a china printer of that name—a Richard Holdship, perhaps a son of Josiah—connected with the Worcester works, and that in 1764 he bound himself by bond and various articles of agreement, to Messrs. Duesbury and Heath, of Derby, for the making and printing china or porcelain ware. In these "articles of agreement" he is described as "Richard Holdship, of the city of Worcester, china maker," and in it he agrees for "the sum of one hundred pounds of lawful British money," to be paid down, and for an annuity of thirty pounds a-year, to be paid to him during life, to deliver to Messrs. Duesbury and Heath, "in writing under his hand, the process now pursued by him, the said Richard Holdship, in the making of china or porcelain ware, agreeable to the proofs already made (by him) at the china manufactory of the said John Heath and William Duesbury, in Derby;" also, "during his life to supply and furnish" them "with a sufficient quantity of soapy rock used in the making of china or porcelain ware, at such a price as any other china manufacturers do, shall, or may at any time hereafter give for that commodity;" and "also that he, the said Richard Holdship, shall and will during his life print, or cause to be printed, all the china or porcelain ware which the said John Heath and William Duesbury, their heirs, &c., shall from time to time have occasion to be printed, of equal skill and workmanship, and upon as reasonable terms as the said (Heath and Duesbury) can have the same done for by any other person or persons whomsoever, or agreeable to the prices now given in." He also binds himself not to disclose or make known his process to any other persons during the continuance of these articles, nor to bequeath, sell, or communicate them to any persons, so as to take place after his death, unless the articles are cancelled during his lifetime. The agreement was to continue in force so long as Duesbury and Heath determined to carry on the business according to his process; and whenever they should decline doing so, then Holdship was to be at liberty to sell or communicate his process to any one else. At Derby, Holdship also printed stoneware. As I stated in my account of the Derby China Works (p. 4 *ante*), the printed ware did not appear to meet Mr. Duesbury's views, or to be so advantageous as the higher class of goods painted by hand, for which he was famed, and thus there were constant complaints and recriminations passing between Holdship and his employers. From some of the documents I glean that his process was "for printing enamell and blew;" that he had an assistant named William Underwood; that he valued his press at £10 10*s.*; offered his "utensils and copper engraved plates at half prime cost;" that his "enamell collours, weight 151 lbs.," he valued at £35, including his process for making the same; and that he proposes to "yield his process for printing enamell and blew, for which he hath been offered several hundred pounds." How long the agreement continued I cannot say, but at all events, Holdship was still employed at Derby at the end of 1769.

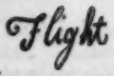
Of much of the work of Robert Hancock, fortunately, there can be no possible doubt, for his name appears in full on some examples, and his initials—at least, initials believed to be his—on others. These will be seen in the accompanying engraving:—



One of these, it will be seen, is somewhat curious, having the Chelsea anchor attached to the name of Worcester. It is a problem worth solving whether this monogram of RH conjoined was that of Robert Hancock, and, if so, whether he had previously been connected with the Chelsea works. The engraving, looked at as engraving alone, upon some of the pieces of this period, is truly beautiful and sharp; but when considered as *transfer* on to china paste, is very wonderful.

A few years before the Chelsea works passed into the hands of Duesbury, of Derby, it appears that some of the workmen migrated to Worcester, and this circumstance gave a fresh impetus to the manufacture of porcelain in that city, and enabled the proprietors of the works to produce many exquisite articles after the Dresden and Sèvres school of Art. In 1776, Dr. Wall died, and was buried at the Abbey Church, Bath, in which city he had resided for some time for the benefit of his impaired and declining health. Soon after this time, the works began to decline—the goods produced were far inferior to those made in former years, and their whole style, body, and finish, showed an evident falling off in the management of the works. It is surely not too much to attribute this decadence in a great degree to the loss of the master mind of Dr. Wall.

In 1783, the Worcester works were purchased by Mr. T. Flight, a merchant of Bread Street, London, and of Hackney, for his sons, for the sum of three thousand pounds, including premises, models, plant, and stock, and here he established his two sons, Messrs. Joseph and John Flight. These two brothers were jewellers, and carried on both concerns at the same time. Under their management the works rapidly more than regained their former eminence, and became very successful. The mark used by Messrs. Flight was as follows, simply the name in writing letters.

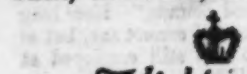


In 1788, an event of great importance to the works occurred. In that year the king, George III., with Queen Charlotte and the princesses, visited Worcester, and having gone through the porcelain works, and been much pleased with the beauty of the articles manufactured, his majesty desired that the word "royal" might be prefixed to the name, and recommended the proprietors to open a showroom in London. This suggestion was at once acted upon, and a warehouse opened in Coventry Street, which secured a large and very fashionable patronage for the ware. After the king's visit the distinctive mark of a crown was added to the marks, which at this time were the following. The subsequent changes in the proprietorship, consequent on deaths, were "Messrs. Flight and Barr"—Mr. Martin Barr having joined the concern in 1791—"Barr, Flight, and Barr," and "Flight, Barr, and Barr." Some of the marks I here give. Others, which

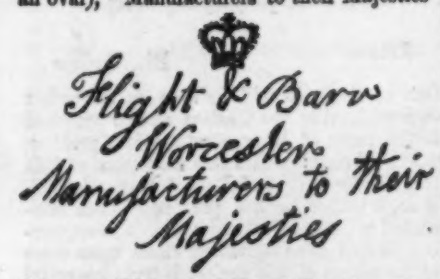
* Chambers's "Biographical History."

* The Batterseas works were carried on, it is said, by Alderman Janson, who failed in 1756, and soon afterwards the Worcester printing began.

were *printed* marks, it is scarcely worth while to engrave; they are as follows:—"Barr, Flight, and Barr, Royal Porcelain Works, Worcester; London House, No. 1, Coventry Street," in five lines, and surmounted by two

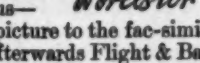


crowns: "Barr, Flight, and Barr, Royal Porcelain Works, Worcester; London House, Flight and Barr, Coventry Street" (within an oval), "Manufacturers to their Majesties

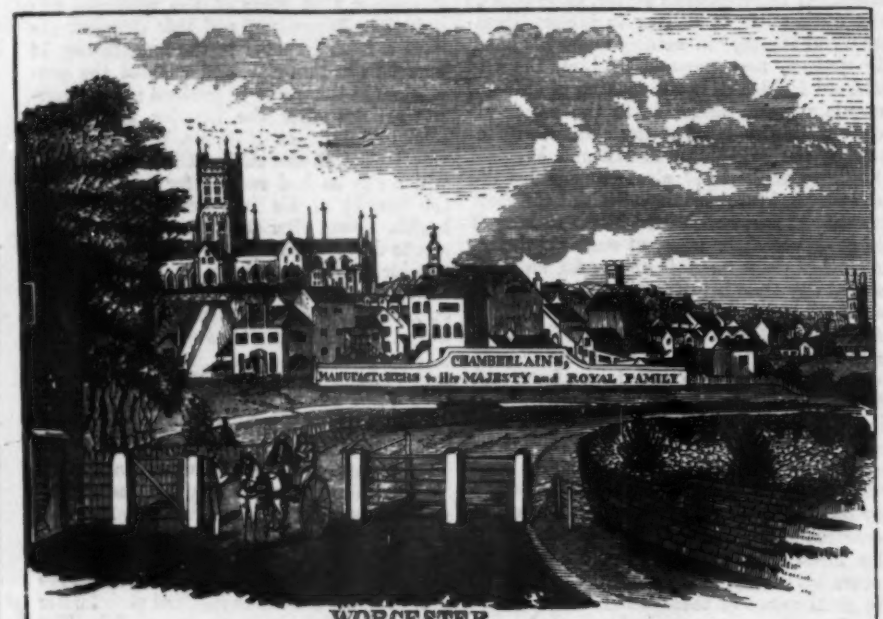


Prince of Wales, and Royal Family; established 1751" (surrounding the oval); the whole surmounted by a crown and the Prince of Wales's feathers: "Flight, Barr, and Barr, Proprietors of the Royal Porcelain Works, Worcester, established 1761," in five lines; above are the royal arms, and beneath are the Prince of Wales's feathers, the whole within a circle; surrounding the circle is, "Manufacturers to their Majesties and the Prince Regent, London Warehouse, No. 1, Coventry Street."

In 1788, Robert Chamberlain, who was the first apprentice to the old Worcester Porcelain Company, and who had continued with the different proprietors up to that period, commenced business for himself in premises at Diglis, the same which are now carried on by W. H. Kerr & Co. Chamberlain was a painter, and on the first establishment of his business bought his porcelain from the Caughley works (Coalbrookdale), and painted it at Worcester. In a very short time, however, he made his own, and his works soon grew into public favour and eminence. His son was an excellent artist, and a portrait of the Princess Charlotte, which he painted, is said to have given the highest satisfaction to Prince Leopold and others. The mark adopted by Chamberlain was simply his name in writing, thus—



As a companion picture to the fac-simile of Dr. Wall's works (afterwards Flight & Barrs), I give a view of those of Chamberlain's,



WORCESTER.

copied from an engraving transferred to porcelain. From it the extensive character of the place at that time will at once be seen. It has, however, been much increased since the amalgamation of the two establishments, and within the last few years has been almost entirely rebuilt by the present proprietors.

The business was afterwards carried on successively by "Chamberlain and Sons" and "Chamberlain and Co.," and a London house was opened in New Bond Street. During the continuance of the two works it is believed that by far the greater part of the entire production of porcelain in the kingdom was made at Worcester; and certainly the books and the samples of various sets still remaining in the show-rooms bear evidence both of the high patronage and the extent of orders received, and of the beauty of workmanship which the proprietary had attained in their ware.

In 1800, a third china manufactory was established in Worcester by Mr. Thomas Grainger, nephew of Humphrey Chamberlain, who had for many years taken an active and principal part in Chamberlain's works. This establishment, of which a few words anon, is still continued by the son of its founder and partners under the firm of "G. Grainger & Co."

The two principal manufactories, those of "Flight, Barr, and Barr," and "Chamberlain and Co.," continued until 1840, when they amalgamated, and the two firms formed one company. The plant and stock were removed from Warmstrey House to Messrs. Chamberlain's premises, and the works were there carried on under the style of "Chamberlain and Co." The mark used by Chamberlain and Co. was as follows—

In 1850 Mr. W. H. Kerr joined the concern, which was for a time carried on under the style of "Chamberlain, Lilley, and Kerr;" but on the 1st of January, 1852, another change took place in the proprietary. On this occasion Mr. Chamberlain and Mr. Lilley retired, and Mr. R. W. Binns entered into partnership with Mr. Kerr; and from that time to the present the firm has been carried on by Kerr and Binns, under the style of "W. H. Kerr and Co." In 1852 the works were considerably increased, in fact, they may almost be said to have been then rebuilt, by Mr. Kerr, whose great desire has been to make them what they now are, perhaps the best constructed, and most roomy and convenient, of any porcelain works in the kingdom. The total number of hands employed at the present time is about four hundred.

It is not so much my purpose in this series of papers to speak of the productions of the various manufactories as to give their history and the distinctive marks by which they may be known to collectors; but I cannot, in justice to the works of Messrs. Kerr and Binns, or to myself, refrain from saying a few words on the wondrous state of perfection at which they have arrived, and on the beauty of the goods which they turn out. Certainly neither in ancient nor in modern specimens of ceramic art have such exquisitely beautiful works been produced as some of the enamels which, under the fostering hand of Mr. Binns, have of late years been made here. The body, unlike the works of Limoges or of the Sèvres imitations, is *pure porcelain*, not a coating of porcelain over sheets of metal, and the effect is produced by the partial transparency of the white laid on the blue ground, instead of by heightening. The tone produced in these porcelain enamels is peculiarly soft and delicate, and the colours are more pure and intense than has been attained by any other works. The enamels are truly admirable, and will bear—and bear well—a close and critical comparison with those of the fifteenth and sixteenth centuries.* No one is better qualified to conduct a manufacture of such eminence than is Mr. R. W. Binns,† who is a Fellow of the Society of Antiquaries, and who possesses an amount of antiquarian knowledge and a taste for high Art which is not often met. Mr. Binns's whole heart and soul are in his work, and his aim and desire appear to be, and in reality are, to raise the ceramic art of his establishment so far above all others as to be one of the landmarks of the age.

It is, I know, a common belief that high Art and commercial success cannot go hand-in-hand,—that to make things *sell* you must sink *Art*—or, that if you produce high Art examples, you must give up all expectations of a remunerative trade. This is a theory I do not believe in. I hold it to be the mission of the manufacturer, in whatever branch he may be engaged, to produce such goods as shall tend to educate the public taste, and to lead it gradually upwards to a full appreciation of the beautiful. The manufacturer is quite as much a *teacher* as the writer or the artist, and he is frequently a much more effec-

* It may not be out of place, alas! so soon after the Prince Consort's decease, to allude to his royal highness's unqualified approval and appreciation of these enamels. In 1854, Mr. Binns obtained permission to exhibit specimens of his new invention to his royal highness, whose commendations were most emphatically and unhesitatingly expressed, and he at once purchased all the examples which had been shown him, saying they were the best things he had seen. Her Majesty subsequently ordered some specimens of this work, which was all on dark blue ground; and latterly an order for a magnificent dessert service, in the same style of work, on a turquoise ground, has been ordered by her Majesty. The Worcester works owe much to the pure taste of his late Royal Highness the Prince Consort.

† Mr. Binns possesses the most extensive and the best collection of old Worcester china in existence, ranging from the earliest period downwards, which he has arranged chronologically. Many of his specimens are unique, and all are valuable. We name this collection because Mr. Binns is at all times ready to show it to those who are interested in the subject.

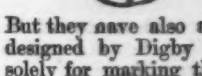
tive one. In pottery especially, where the wares of one kind or other are in the hands hourly of every person in the kingdom, it behoves the manufacturers to produce such perfect forms, and to introduce such ornamentation, even in the commonest and coarsest ware, as shall teach the eye, and induce a taste for whatever is beautiful, and perfect, and lovely in Art. The mission of the manufacturer is to *create* a pure taste, not to perpetuate and pander to a vicious and barbarous one; and I believe, in the end, that those who do their best to elevate the minds of the people by this means, will find that, commercially, their endeavours will be most satisfactory; assuredly they will be the most pleasant to their own minds. The Worcester people seem to understand this thoroughly, and to have wisely determined that nothing which is not pure in taste, and elegant in design, shall be issued from their works.

Besides the ordinary porcelain ware and the enamels, this establishment also stands high in the scale of Art for its parian figures, and for the productions in the new *ivory body* which it has recently introduced. In this body we have seen some examples which must, at the coming Exhibition (when they will be first brought into public notice), cause a "sensation" among all who are versed in the subject, and which must carry off the palm in that great world-struggle. For softness, for delicacy, for lightness, for transparency, and for every requisite of *perfect* specimens of fictile manufacture, they appear to be unapproachable. The marks of Messrs. Kerr and Binns are the following:—

But they have also another, a special mark, designed by Digby Wyatt, which is used solely for marking the goods made for her Majesty.

After the removal of Messrs. Flight and Barr's works to the present site, on the amalgamation before spoken of, Mr. Barr for a time continued making encaustic paving tiles on the old premises. In this he was joined by Mr. Fleming St. John, and the tile works were then undertaken by Messrs. Maw, now of Broseley, where the manufacture is still continued. In 1853, the premises were purchased from Mr. Fleming St. John, by Mr. Allcroft, one of the partners in the firm of Dent, Allcroft, and Co., and their business was removed within the same year. The works find employment for considerably more than five hundred persons on the premises, and for at least twice that number out.

The porcelain works of Messrs. Grainger and Co., alluded to above, are situated in St. Martin's Street, with show-rooms in the Foregate. They were established in 1800, as I have before stated, by Mr. Thomas Grainger, nephew to Mr. Chamberlain. Mr. Grainger took into partnership a Mr. Wood, a painter of considerable skill and eminence, whose productions on the early porcelain made by them are characterised by a peculiar mellowness of shade, and who excelled in "mezzotint drawing;" and the works were carried on for some time under the firm of "Grainger and Wood." Afterwards, Mr. Grainger took into partnership his brother-in-law, Mr. Lee, and the style of the firm was then changed to that of "Grainger and Lee." The mark was as appended.



In 1810, about two years before Mr. Lee became a partner, the works were destroyed by fire. The manufactory was shortly rebuilt on a new site, on the opposite side of the street, and has, latterly, been considerably enlarged. The works occupy, apparently, nearly as large a plot of ground as those of Messrs. Kerr and Binns, and are well calculated to do a large and important trade. Mr. Lee having retired from the concern, the business was then carried on by Mr. Grainger until his decease in 1839, when his son, Mr. George Grainger, one of the present proprietors, succeeded him, and has carried on the works, under the style of "G. Grainger and Co.," to the present day. Up to the year 1850, porcelain alone was made at this establishment, and its quality was remarkably good, both in body and in ornamentation. In that year, however, Mr. George Grainger invented a new body, which he named "*semi-porcelain*." This new ware was first made public at the Great International Exhibition of 1851, and from its peculiar qualities of durability, hardness, and freedom from cracking with heat, attracted universal attention. The surface of the semi-porcelain bears every characteristic of the finest china, and of course, in colour, in painting, and in gilding, can be made quite equal to it; but it has the additional advantage of being so completely vitrified, that the inside, in case of being chipped or broken, remains of its original whiteness. It is peculiarly adapted for dinner services, through not flying or cracking with heat so readily as the ordinary china does, and because of its power of retaining heat for a much longer time. Its cost, too, is, we believe, much less than the ordinary porcelain, which is a great additional advantage. I should imagine it to be well suited for the French market, where the quality of retaining heat is so important, and indeed, I believe, it is somewhat extensively exported both to that country and to India. Mr. Grainger manufactures very largely, of this material, chemical apparatus, batteries, insulators for telegraph wires, &c., and for these purposes its superiority is admitted by the highest scientific authorities.

The mark of the present firm, which I give to complete the chronological series, is as follows:—

Another has simply the words "Chemical Porcelain, Grainger and Co., Manufactory, Worcester." Messrs. Grainger and Co. also produce some excellent parian figures and ornaments; a bust they have just issued of Dr. Guthrie being an excellent specimen of their make. Another variety of goods is their new perforated parian vases, &c., which are remarkably pure in design, and careful in execution. While speaking of this, it may be well to note that some of the best specimens of lace drapery have been produced by this firm. Like Messrs. Kerr and Binns, Messrs. Grainger, too, are busy preparing for the coming Exhibition, and, no doubt, their goods will claim careful attention, and entitle them to one of the much-coveted medals. At the last Exhibition their semi-porcelain undeniably well deserved such a distinction.

In closing my account of the Worcester China Works, I cannot resist the temptation of alluding to one point of high antiquarian interest in connection with the fictile manufactures of the city and its neighbourhood. In 1833, my late esteemed friend, Harvey Eginton, Esq., discovered, at St. Mary Witton, two kilns, seven feet underground, in which the encaustic paving tiles of the thirteenth century, now existing at Malvern, and, doubtless, many of those forming the pavement I had the good fortune to discover at Worcester Cathedral in 1848,* were baked; and recently an equally interesting discovery has been made in Worcester itself,—indeed, very nearly on the site of the present china works,—of the remains of a Roman potter's kiln, in which the fictile productions of that period, of which a considerable quantity of *débris* has been found, had been fired. The manufacture of pottery, therefore, is nothing new in the "faithful city," in which it is now carried on to such a high state of perfection.

OBITUARY.

MR. ELHANAN BICKNELL.

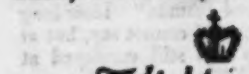
ANOTHER of the men to whose fostering care and patronage British Art is so largely indebted has passed away in the person of Mr. Elhanan Bicknell, whose death occurred towards the end of last year, at his residence on Herne Hill, Camberwell, at an advanced but not an extreme age. Mr. Bicknell, like many of his contemporaries possessing the same refined and intellectual tastes, and with the means of gratifying them, was engaged in commercial pursuits; the personal property left at his death was sworn to at Doctors' Commons as under £350,000. The wealth he acquired was liberally, judiciously, and unostentatiously spent, not upon himself alone—for even the beautiful specimens of Art which enriched his mansion were freely open to others besides his personal friends—but in doing good to those who stood in need of help. As an Art-patron he was one who purchased for the enjoyment which pictures of the best order afford to an appreciating mind, and not for the mere love of possession or desire for display.

Four or five years ago we published in the *Art-Journal* a descriptive account of his collection,—gallery it can scarcely be called, for the pictures are hung in the reception rooms, and the apartments ordinarily occupied by the family, being intended, as we just said, for *use*, and not mere show. They include Dyce's 'Arrow of Deliverance,' engraved by us in 1860; Hilton's 'Triumph of Amphitrite;' Frost's 'Syrens,' and 'Euphrosyne;' Landseer's 'The Highland Shepherd recovering Sheep buried in the Snow;' Eastlake's 'Family of Contadini made Prisoners by Banditti;' F. Goodall's 'Raising the Maypole;' R. S. Lauder's 'Lady of Shalot;' A. Johnston's 'Sunday Morning;' Webster's 'The Joke,' and its companion, 'The Frown,' the two pictures engraved by the *Art-Union of London*; with 'The Impenitent Boy,' 'Good-night,' and 'Boys Quarrelling at Marbles,' by the same popular artist; Leslie's 'Minstrel;' Louis Haghe's 'Student.'

The landscape-painters, too, are exceedingly well represented here, with Turner at their head, in his 'Palestrina,' 'Antwerp—Von Goyen looking for a subject,' 'Fort Ruysdael,' 'Ehrenbreitstein,' 'The Tomb of Marceau,' 'Ivy Bridge, Devon,' 'Calder Bridge,' 'Wreckers on the Coast of Northumberland,' 'The Campo Santo, Venice,' 'Santa Maria della Salute, Venice,' and 'The Brille on the Maas, Holland.' These pictures may be regarded as among the finest works of Turner. By Callcott are a glorious 'English Landscape,' and 'Rochester Old Bridge and Castle;' by D. Roberts, are 'Ruins at Baalbec,' 'St. Gomar, Siena,' and 'Xeres de la Frontera;' by Stanfield, 'Beilstein, on the Moselle,' 'Shipping on the Coast near St. Malo,' and a 'Scene in the Pyrenees, with Smugglers;' by Gainsborough, a 'Landscape, with Sheep;' Creswick, 'The Sleeping-Stones;' W. Collins, 'Selling Fish;' J. D. Harding, 'Thun, with Mont Blanc in the Distance;' Jutsum, 'The Harvest-field,' and a 'View on the Devonshire Coast;' and, by F. W. Hulme, a 'View on the Llugwy.' Besides these oil-pictures are others bearing the well-known names of Clint, F. Danby, Lance, Müller, Nasmyth, and Stothard. The water-colour drawings, too, are numerous and

* See *Journal of the British Archæological Association*, vol. iv. p. 216.

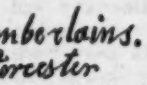
were *printed* marks, it is scarcely worth while to engrave; they are as follows:—"Barr, Flight, and Barr, Royal Porcelain Works, Worcester; London House, No. 1, Coventry Street," in five lines, and surmounted by two



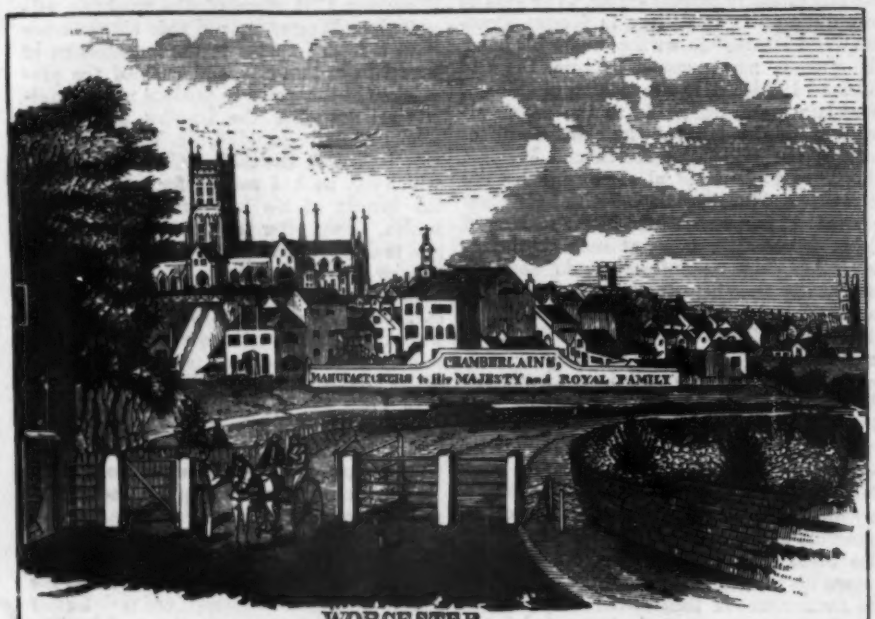
crowns: "Barr, Flight, and Barr, Royal Porcelain Works, Worcester; London House, Flight and Barr, Coventry Street" (within an oval), "Manufacturers to their Majesties

Prince of Wales, and Royal Family; established 1751" (surrounding the oval); the whole surmounted by a crown and the Prince of Wales's feathers: "Flight, Barr, and Barr, Proprietors of the Royal Porcelain Works, Worcester, established 1761," in five lines; above are the royal arms, and beneath are the Prince of Wales's feathers, the whole within a circle; surrounding the circle is, "Manufacturers to their Majesties and the Prince Regent, London Warehouse, No. 1, Coventry Street."

In 1788, Robert Chamberlain, who was the first apprentice to the old Worcester Porcelain Company, and who had continued with the different proprietors up to that period, commenced business for himself in premises at Diglis, the same which are now carried on by W. H. Kerr & Co. Chamberlain was a painter, and on the first establishment of his business bought his porcelain from the Caughley works (Coalbrookdale), and painted it at Worcester. In a very short time, however, he made his own, and his works soon grew into public favour and eminence. His son was an excellent artist, and a portrait of the Princess Charlotte, which he painted, is said to have given the highest satisfaction to Prince Leopold and others. The mark adopted by Chamberlain was simply his name in writing, thus—



As a companion picture to the fac-simile of Dr. Wall's works (afterwards Flight & Barrs), I give a view of those of Chamberlain's,



WORCESTER.

copied from an engraving transferred to porcelain. From it the extensive character of the place at that time will at once be seen. It has, however, been much increased since the amalgamation of the two establishments, and within the last few years has been almost entirely rebuilt by the present proprietors.

The business was afterwards carried on successively by "Chamberlain and Sons" and "Chamberlain and Co.," and a London house was opened in New Bond Street. During the continuance of the two works it is believed that by far the greater part of the entire production of porcelain in the kingdom was made at Worcester; and certainly the books and the samples of various sets still remaining in the show-rooms bear evidence both of the high patronage and the extent of orders received, and of the beauty of workmanship which the proprietary had attained in their ware.

In 1800, a third china manufactory was established in Worcester by Mr. Thomas Grainger, nephew of Humphrey Chamberlain, who had for many years taken an active and principal part in Chamberlain's works. This establishment, of which a few words anon, is still continued by the son of its founder and partners under the firm of "G. Grainger & Co."

The two principal manufactories, those of "Flight, Barr, and Barr," and "Chamberlain and Co.," continued until 1840, when they amalgamated, and the two firms formed one company. The plant and stock were removed from Warmstrey House to Messrs. Chamberlain's premises, and the works were there carried on under the style of "Chamberlain and Co." The mark used by Chamberlain and Co. was as follows—

In 1850 Mr. W. H. Kerr joined the concern, which was for a time carried on under the style of "Chamberlain, Lilley, and Kerr;" but on the 1st of January, 1852, another change took place in the proprietary. On this occasion Mr. Chamberlain and Mr. Lilley retired, and Mr. R. W. Binns entered into partnership with Mr. Kerr; and from that time to the present the firm has been carried on by Kerr and Binns, under the style of "W. H. Kerr and Co." In 1852 the works were considerably increased, in fact, they may almost be said to have been then rebuilt, by Mr. Kerr, whose great desire has been to make them what they now are, perhaps the best constructed, and most roomy and convenient, of any porcelain works in the kingdom. The total number of hands employed at the present time is about four hundred.

It is not so much my purpose in this series of papers to speak of the productions of the various manufactories as to give their history and the distinctive marks by which they may be known to collectors; but I cannot, in justice to the works of Messrs. Kerr and Binns, or to myself, refrain from saying a few words on the wondrous state of perfection at which they have arrived, and on the beauty of the goods which they turn out. Certainly neither in ancient nor in modern specimens of ceramic art have such exquisitely beautiful works been produced as some of the enamels which, under the fostering hand of Mr. Binns, have of late years been made here. The body, unlike the works of Limoges or of the Sèvres imitations, is *pure porcelain*, not a coating of porcelain over sheets of metal, and the effect is produced by the partial transparency of the white laid on the blue ground, instead of by heightening. The tone produced in these porcelain enamels is peculiarly soft and delicate, and the colours are more pure and intense than has been attained by any other works. The enamels are truly admirable, and will bear—and bear well—a close and critical comparison with those of the fifteenth and sixteenth centuries.* No one is better qualified to conduct a manufacture of such eminence than is Mr. R. W. Binns,† who is a Fellow of the Society of Antiquaries, and who possesses an amount of antiquarian knowledge and a taste for high Art which is not often met. Mr. Binns's whole heart and soul are in his work, and his aim and desire appear to be, and in reality are, to raise the ceramic art of his establishment so far above all others as to be one of the landmarks of the age.

It is, I know, a common belief that high Art and commercial success cannot go hand-in-hand,—that to make things *sell* you must sink *Art*—or, that if you produce high Art examples, you must give up all expectations of a remunerative trade. This is a theory I do not believe in. I hold it to be the mission of the manufacturer, in whatever branch he may be engaged, to produce such goods as shall tend to educate the public taste, and to lead it gradually upwards to a full appreciation of the beautiful. The manufacturer is quite as much a *teacher* as the writer or the artist, and he is frequently a much more effec-

* It may not be out of place, alas! so soon after the Prince Consort's decease, to allude to his royal highness's unqualified approval and appreciation of these enamels. In 1854, Mr. Binns obtained permission to exhibit specimens of his new invention to his royal highness, whose commendations were most emphatically and unhesitatingly expressed, and he at once purchased all the examples which had been shown him, saying they were the best things he had seen. Her Majesty subsequently ordered some specimens of this work, which was all on dark blue ground; and latterly an order for a magnificent dessert service, in the same style of work, on a turquoise ground, has been ordered by her Majesty. The Worcester works owe much to the pure taste of his late Royal Highness the Prince Consort.

† Mr. Binns possesses the most extensive and the best collection of old Worcester china in existence, ranging from the earliest period downwards, which he has arranged chronologically. Many of his specimens are unique, and all are valuable. We name this collection because Mr. Binns is at all times ready to show it to those who are interested in the subject.

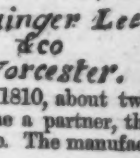
tive one. In pottery especially, where the wares of one kind or other are in the hands hourly of every person in the kingdom, it behoves the manufacturers to produce such perfect forms, and to introduce such ornamentation, even in the commonest and coarsest ware, as shall teach the eye, and induce a taste for whatever is beautiful, and perfect, and lovely in Art. The mission of the manufacturer is to *create* a pure taste, not to perpetuate and pander to a vicious and barbarous one; and I believe, in the end, that those who do their best to elevate the minds of the people by this means, will find that, commercially, their endeavours will be most satisfactory; assuredly they will be the most pleasant to their own minds. The Worcester people seem to understand this thoroughly, and to have wisely determined that nothing which is not pure in taste, and elegant in design, shall be issued from their works.

Besides the ordinary porcelain ware and the enamels, this establishment also stands high in the scale of Art for its parian figures, and for the productions in the new *ivory body* which it has recently introduced. In this body we have seen some examples which must, at the coming Exhibition (when they will be first brought into public notice), cause a "sensation" among all who are versed in the subject, and which must carry off the palm in that great world-struggle. For softness, for delicacy, for lightness, for transparency, and for every requisite of *perfect* specimens of fictile manufacture, they appear to be unapproachable. The marks of Messrs. Kerr and Binns are the following:—

But they have also another, a special mark, designed by Digby Wyatt, which is used solely for marking the goods made for her Majesty.

After the removal of Messrs. Flight and Barr's works to the present site, on the amalgamation before spoken of, Mr. Barr for a time continued making encaustic paving tiles on the old premises. In this he was joined by Mr. Fleming St. John, and the tile works were then undertaken by Messrs. Maw, now of Broseley, where the manufacture is still continued. In 1853, the premises were purchased from Mr. Fleming St. John, by Mr. Allcroft, one of the partners in the firm of Dent, Allcroft, and Co., and their business was removed within the same year. The works find employment for considerably more than five hundred persons on the premises, and for at least twice that number out.

The porcelain works of Messrs. Grainger and Co., alluded to above, are situated in St. Martin's Street, with show-rooms in the Foregate. They were established in 1800, as I have before stated, by Mr. Thomas Grainger, nephew to Mr. Chamberlain. Mr. Grainger took into partnership a Mr. Wood, a painter of considerable skill and eminence, whose productions on the early porcelain made by them are characterised by a peculiar mellowness of shade, and who excelled in "mezzotint drawing;" and the works were carried on for some time under the firm of "Grainger and Wood." Afterwards, Mr. Grainger took into partnership his brother-in-law, Mr. Lee, and the style of the firm was then changed to that of "Grainger and Lee." The mark was as appended.



In 1810, about two years before Mr. Lee became a partner, the works were destroyed by fire. The manufactory was shortly rebuilt on a new site, on the opposite side of the street, and has, latterly, been considerably enlarged. The works occupy, apparently, nearly as large a plot of ground as those of Messrs. Kerr and Binns, and are well calculated to do a large and important trade. Mr. Lee having retired from the concern, the business was then carried on by Mr. Grainger until his decease in 1839, when his son, Mr. George Grainger, one of the present proprietors, succeeded him, and has carried on the works, under the style of "G. Grainger and Co.," to the present day. Up to the year 1850, porcelain alone was made at this establishment, and its quality was remarkably good, both in body and in ornamentation. In that year, however, Mr. George Grainger invented a new body, which he named "*semi-porcelain*." This new ware was first made public at the Great International Exhibition of 1851, and from its peculiar qualities of durability, hardness, and freedom from cracking with heat, attracted universal attention. The surface of the semi-porcelain bears every characteristic of the finest china, and of course, in colour, in painting, and in gilding, can be made quite equal to it; but it has the additional advantage of being so completely vitrified, that the inside, in case of being chipped or broken, remains of its original whiteness. It is peculiarly adapted for dinner services, through not flying or cracking with heat so readily as the ordinary china does, and because of its power of retaining heat for a much longer time. Its cost, too, is, we believe, much less than the ordinary porcelain, which is a great additional advantage. I should imagine it to be well suited for the French market, where the quality of retaining heat is so important, and indeed, I believe, it is somewhat extensively exported both to that country and to India. Mr. Grainger manufactures very largely, of this material, chemical apparatus, batteries, insulators for telegraph wires, &c., and for these purposes its superiority is admitted by the highest scientific authorities.

The mark of the present firm, which I give to complete the chronological series, is as follows:—

Another has simply the words "Chemical Porcelain, Grainger and Co., Manufactory, Worcester." Messrs. Grainger and Co. also produce some excellent parian figures and ornaments; a bust they have just issued of Dr. Guthrie being an excellent specimen of their make. Another variety of goods is their new perforated parian vases, &c., which are remarkably pure in design, and careful in execution. While speaking of this, it may be well to note that some of the best specimens of lace drapery have been produced by this firm. Like Messrs. Kerr and Binns, Messrs. Grainger, too, are busy preparing for the coming Exhibition, and, no doubt, their goods will claim careful attention, and entitle them to one of the much-coveted medals. At the last Exhibition their semi-porcelain undeniably well deserved such a distinction.

In closing my account of the Worcester China Works, I cannot resist the temptation of alluding to one point of high antiquarian interest in connection with the fictile manufactures of the city and its neighbourhood. In 1833, my late esteemed friend, Harvey Eginton, Esq., discovered, at St. Mary Witton, two kilns, seven feet underground, in which the encaustic paving tiles of the thirteenth century, now existing at Malvern, and, doubtless, many of those forming the pavement I had the good fortune to discover at Worcester Cathedral in 1848,* were baked; and recently an equally interesting discovery has been made in Worcester itself,—indeed, very nearly on the site of the present china works,—of the remains of a Roman potter's kiln, in which the fictile productions of that period, of which a considerable quantity of *débris* has been found, had been fired. The manufacture of pottery, therefore, is nothing new in the "faithful city," in which it is now carried on to such a high state of perfection.

OBITUARY.

MR. ELHANAN BICKNELL.

Another of the men to whose fostering care and patronage British Art is so largely indebted has passed away in the person of Mr. Elhanan Bicknell, whose death occurred towards the end of last year, at his residence on Herne Hill, Camberwell, at an advanced but not an extreme age. Mr. Bicknell, like many of his contemporaries possessing the same refined and intellectual tastes, and with the means of gratifying them, was engaged in commercial pursuits; the personal property left at his death was sworn to at Doctors' Commons as under £350,000. The wealth he acquired was liberally, judiciously, and unostentatiously spent, not upon himself alone—for even the beautiful specimens of Art which enriched his mansion were freely open to others besides his personal friends—but in doing good to those who stood in need of help. As an Art-patron he was one who purchased for the enjoyment which pictures of the best order afford to an appreciating mind, and not for the mere love of possession or desire for display.

Four or five years ago we published in the *Art-Journal* a descriptive account of his collection,—gallery it can scarcely be called, for the pictures are hung in the reception rooms, and the apartments ordinarily occupied by the family, being intended, as we just said, for *use*, and not mere show. They include Dyce's 'Arrow of Deliverance,' engraved by us in 1860; Hilton's 'Triumph of Amphitrite;' Frost's 'Syrens,' and 'Euphrosyne;' Landseer's 'The Highland Shepherd recovering Sheep buried in the Snow;' Eastlake's 'Family of Contadini made Prisoners by Banditti;' F. Goodall's 'Raising the Maypole;' R. S. Lauder's 'Lady of Shalot;' A. Johnston's 'Sunday Morning;' Webster's 'The Joke,' and its companion, 'The Frown,' the two pictures engraved by the *Art-Union of London*; with 'The Impenitent Boy,' 'Good-night,' and 'Boys Quarrelling at Marbles,' by the same popular artist; Leslie's 'Minstrel;' Louis Haghe's 'Student.'

The landscape-painters, too, are exceedingly well represented here, with Turner at their head, in his 'Palestrina,' 'Antwerp—Von Goyen looking for a subject,' 'Fort Ruysdael,' 'Ehrenbreitstein,' 'The Tomb of Marceau,' 'Ivy Bridge, Devon,' 'Calder Bridge,' 'Wreckers on the Coast of Northumberland,' 'The Campo Santo, Venice,' 'Santa Maria della Salute, Venice,' and 'The Brille on the Maas, Holland.' These pictures may be regarded as among the finest works of Turner. By Callcott are a glorious 'English Landscape,' and 'Rochester Old Bridge and Castle;' by D. Roberts, are 'Ruins at Baalbec,' 'St. Gomar, Siena,' and 'Xeres de la Frontera;' by Stanfield, 'Beilstein, on the Moselle,' 'Shipping on the Coast near St. Malo,' and a 'Scene in the Pyrenees, with Smugglers;' by Gainsborough, a 'Landscape, with Sheep;' Creswick, 'The Sleeping-Stones;' W. Collins, 'Selling Fish;' J. D. Harding, 'Thun, with Mont Blanc in the Distance;' Jutsum, 'The Harvest-field,' and a 'View on the Devonshire Coast;' and, by F. W. Hulme, a 'View on the Llugwy.' Besides these oil-pictures are others bearing the well-known names of Clint, F. Danby, Lance, Müller, Nasmyth, and Stothard. The water-colour drawings, too, are numerous and

* See *Journal of the British Archæological Association*, vol. iv. p. 216.

valuable, including five of Turner's best, and others by Harding, Robson, D. Roberts, Bone, Derby, W. Hunt, Nash, Cattermole, Dewint, Parris, Copley Fielding, Warren, &c. &c.

Sculpture was not neglected by the deceased patron, who possessed some of E. H. Baily's finest works, the 'Eve listening to the Voice,' 'Cupid,' 'Psyche,' 'Paris,' and 'Helen;' Calder Marshall's 'Hebe,' MacDowell's 'Day-dream:' Gott's 'Dancing-girl,' and Bienaimé's 'Sleeping Cupid' were also among his acquisitions.

This enumeration serves to show the direction in which Mr. Bicknell's patronage was dispensed, and the amplitude of the list bears evidence of his liberal expenditure, for these works could only have been accumulated at the price of many thousand pounds. There are few, if any, of the pictures and sculptures which do not bear the highest character among the productions of our native school, and therefore testify to their late owner's judgment and intelligence in the difficult task of selecting. A visit to his elegant suburban villa was a treat of no ordinary kind to all who could appreciate those luxuries which elevate the mind, and that wealth which confers honour on the possessor.

It is gratifying to know that one of his sons inherits the tastes of the father, and is also a liberal and judicious collector of works of Art. He is a director of the Crystal Palace, and contributes largely to the intelligence by which that establishment is guided. He married several years ago a daughter of the artist, David Roberts, and has a large family.

MR. ROBERT BRANDARD.

Among the landscape engravers whose works have tended to uphold the character of the *Art-Journal*, there is not one whose loss will be more severely felt than that of Mr. Robert Brandard, who died on the 7th of January, at his residence, Camden Hill, Kensington, in the fifty-seventh year of his age.

Mr. Brandard was born in Birmingham, and came to London in 1824, at the age of about nineteen or twenty. Here he entered the studio of Mr. Edward Goodall, with whom he remained only a year, and then started in his profession on his own account. The work which first brought him prominently into notice was a small plate, after Stothard, called 'Sans Souci:' his most important engraving, however, is a large plate of 'Crossing the Brook,' the same subject as appeared in our last month's number; it was executed many years ago for Turner, but was never published, though impressions have got into circulation. He engraved several of the plates in Brockedon's "Scenery of the Alps," Captain Batty's "Saxony," &c., Turner's "England," and "English Rivers;" and also published two volumes of very beautiful etchings, principally landscapes, from his own sketches and designs. The first subject he engraved for our Journal was Callcott's 'Meadow,' in the *Vernon Collection:* this was followed by several of the *Royal Pictures*,—Stanfield's 'Portsmouth Harbour'—a very beautiful plate; Warren's 'Star in the East;' G. E. Hering's 'Capri;' Jutsum's 'Noonday Walk;' Stanfield's 'Ischia;' and J. A. Hammersley's 'Drachenfels.' From the *Turner Collection* he executed 'Rain, Steam, and Speed,' 'The Snow-Storm,' and 'A Frosty Morning.' Besides these, he completed, before his death, one or two other engravings from Turner, which we shall publish hereafter.

Mr. Brandard was an artist in the true sense of the word; his talent was seen not only in the artistic character of his engravings, but also in the small oil-pictures he occasionally exhibited at the Royal Academy and the British Institution: these are distinguished by genuine feeling for the beauties of nature, and good colour. A picture entitled 'The Forge,' exhibited at the British Institution a few years ago, was purchased on the "varnishing day" by the Earl of Ellesmere: in careful finish it equals some of the best Dutch painters. Outside of his profession, so to speak, he was a man eminently worthy of respect: quiet, unobtrusive, and gentlemanly in manner, he gained the esteem of every one who had the pleasure of his acquaintance.

SELECTED PICTURES.

FROM THE COLLECTION OF JAMES FALLOWS, ESQ., AT SUNNYBANK, MANCHESTER.

THE SWING.

F. Goodall, A.R.A., Painter. E. Goodall, Engraver.

The beautiful picture from which this engraving is taken is in the collection of James Fallows, Esq., of Sunnybank, Manchester—a collection very rich in examples of the most eminent British artists.

It is pleasant, almost at the outset of our task, to acknowledge our debt to those gentlemen who, having gathered wealth in commerce, or in manufacture, have dispensed large portions of it to encourage Art; from them chiefly proceed the rewards that, in later years, foster the genius and recompense the labours of the painters and sculptors of Great Britain. Mr. Fallows is one of their most liberal patrons; and Manchester has undoubtedly, more than any other city of the kingdom, sustained and elevated the Arts of the country.

'The Swing' is one of the "best esteemed" of all Mr. Frederick Goodall's pictures; it is so pleasant in character and subject, perpetuates a scene so familiar to all who love children, and can join in their simple and innocent amusements, that although the artist has produced works of higher aim and loftier purpose, he has produced none calculated to be more generally popular.

It is to such sources, indeed, that Mr. Goodall is mainly indebted for his fame; he has studied nature principally in the by-ways of life, and endeavoured to reach the heart by appealing to its gentler and holier sympathies. There are few mothers who will not look on this picture with pleasure, recalling similar incidents, tracing, it may be, in its cheerful portraitures, the semblances of those they have loved, and delighting to look on a scene that is suggestive only of grateful memories and happy associations. The playfellows have assembled in one of those fine domains surrounding so many of our old and noble family mansions:—

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land.
The deer across their greensward bound
Through shade and sunny gleam;
And the swan glides past them with the sound
Of some rejoicing stream.

* * * * * * *

"The free fair homes of England!
Long, long in hut and hall,
May hearts of native proof be reared,
To guard each hallowed wall!
And green for ever be the groves,
And bright the flowery sod,
Where first the child's glad spirit loves
Its country and its God!"

Above the happy group assembled to wile away a summer's afternoon, the oak spreads its long, sinewy arms; at their feet the tender water-lily floats on the surface of the quiet pool; and, beyond the clumps of thickly-planted trees in the middle distance, is seen an expanse of rich, undulating landscape. The figures are well placed pictorially, and are agreeably varied in position. The young lady in the swing tosses her head with a kind of childish conceit that all eyes are upon her.

The children introduced by Mr. Goodall into this picture are all portraits: three of them are his own boys; two are the sons of Mr. Page, the eminent engineer; and two, the daughters of Mr. Barker, the historic painter; the elder young lady is the artist's sister, Emily. The work has, therefore, the value that can be derived from truth aided by fancy; but the painter was not confined by any rules that controlled his imagination. It was exhibited at the Royal Academy in 1845.

The engraving is from the burin of Mr. Edward Goodall, the artist's father, who has for a very long period held, and maintains, foremost rank among British engravers, and who has enjoyed the rare happiness of seeing four of his children attain eminence among British painters—Mr. F. Goodall, Mr. E. Goodall, Mr. W. Goodall, and, especially, Miss Eliza Goodall (Mrs. Wild).

THE EXHIBITION BUILDING—1862.

We have been repeatedly asked to explain the silence of the architectural profession with reference to the edifice destined to become the *habitat* of the coming Exhibition, and which still is in a condition of ominous incompleteness. That silence we consider to admit of an easy explanation. The architects of England most certainly have not been overawed by the surpassing excellence of Captain Fowke's creation, and therefore prudently said nothing, because they could not possibly find anything to say. On the contrary, the silence of the architects is the most emphatic and eloquent expression of commingled pity and contempt for the painful failure of the effort to ignore themselves and their profession, so pointedly made by the Royal Commissioners, when the production of the building was entrusted by them to an officer of military engineers. The enormous shed at South Kensington, unquestionably a success if designed to match the Museum "boilers," hard by, is conclusive in condemnation of an appointment that reflects unfavourably only upon those who made it, and upon the object of their choice himself. The neglected and insulted architects are fully avenged in "the house that Fowke built." And so the architects may be content to maintain a dignified silence, leaving the engineer officer to intensify his involuntary demonstration of the unworthy treatment they have experienced.

At the same time, however, we feel bound to add—as their reticence may not be correctly understood by many of their countrymen, while by foreigners it may be very generally misunderstood—that the architects would do well to publish a formal protest against the course adopted by the Commissioners, and publicly to declare that in the matter of the Great Exhibition Building, not one particle of the responsibility rests with them.

When Captain Fowke accepted the office of *quasi*-architect to the Commissioners, he knew that his work would be criticised, both upon its intrinsic qualities, and also in contrast with what might have been expected from professing architects. And now, when his building has more than realised the worst apprehensions of those who from the first were conscious of his architectural incapacity, he would have heard the truth from all competent and impartial critics; and yet the adverse verdict would doubtless have been accompanied with a recommendation to mercy, upon some plea or other, had it not been for the cool audacity with which certain so-called friends of the gallant shed-maker have stood forward to eulogise what they are pleased to pronounce his magnificent design. Nor is even this all that Captain Fowke has to suffer from injudicious advocates. They have actually gone a step in advance of a ludicrous laudation of their *protégé* and his production, and have deliberately declared, not only that he is a great architect, but that he is infinitely greater than the greatest of professional architects, whether living or passed away—a "heaven-born" impersonation, indeed, of the sublime and the supreme in Art, who looks down from heights unattainable by such pigmies as Ictinus or Giotto, or Alan de Walsingham, or William of Wyckham, or Michael Angelo, or Inigo Jones, or Wren, or Gilbert Scott, or the Barries, *et id genus omne*. Captain Fowke has to thank these "friends" of his, for the rigid justice with which his Great Exhibition Building must be treated. If now he has to listen to strong and decided expressions of adverse criticism, without reserve, and also without either sympathy or what is called

F GOODALL. A.R.A. PINX?

E. GOODALL. SCULP?

THE SWING.

FROM THE COLLECTION OF JAS FALLOWS. ESQ

LONDON. JAMES S. VIRTUE.

BRITISH MUSEUM
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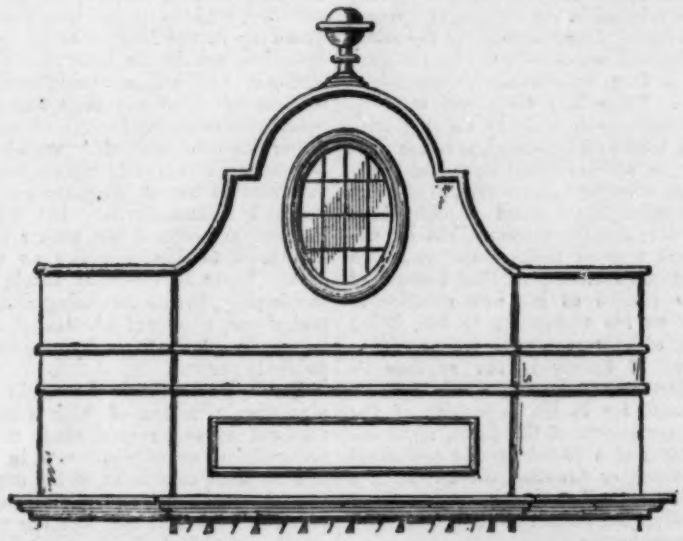
"allowance," this is what he has in part brought upon himself, while his own friends have left him without a chance of escaping the severest critical handling.

For many reasons it may be altogether for the best, that the Great Exhibition building as Captain Fowke has produced it, should be rightly estimated here in England, and that the English press should record their real sentiments respecting it. Captain Fowke's appointment was a deliberate challenge to the professional architects of our country. It amounted to a practical assertion, that an architectural achievement, altogether beyond the powers of the profession, this military amateur was qualified to accomplish. Had his bold venture proved successful, Captain Fowke would have justly merited, and might rightly have claimed, the most complete recognition of his success. And we believe that the architects would not have been amongst the last to appreciate and to admire, and to profess their admiration for a really admirable edifice. The converse of this hypothesis must be regarded from the same point of view. Captain Fowke's architectural failure we must call a failure. Had the building been really architecturally good, it would have been our agreeable duty to have praised it. It is architecturally bad, and it is still our duty to pronounce it bad. And it is due to the slighted architects to vindicate their reputation, by characterising the amateur performance in exact accordance with its deserts. And the necessity for speaking out upon this matter is enforced by the assurance with which, in certain quarters, this egregious failure has been declared to be an eminent success, and this burlesque upon architecture has been proclaimed as an architectural triumph. We confess that we hesitated to believe our own eyes for a time, as the dingy yellow masses of coarse bricks and dirty mortar grew broader and taller, and as the vast iron and wood sheds increased in size and multiplied in numbers. We could not believe *that* to be really the veritable building; something had yet to be done, which would *architecturalise* all this dreary commonplace, and would transform this genuine ugliness into true beauty. To be sure, we could not adduce any known process on which we might rely for the fulfilment of our hopes; but Captain Fowke was something far more potent than a mere architect, and therefore it would be disrespectful to measure him by an ordinary standard. Another Aladdin, he would rub his lamp, and, in his own time and at his own pleasure, the thing would be done. Never, certainly, was some such process more needed, and never has it more signally failed to be forthcoming. Kelk and Lucas, with the vast material of allies, are the only "geni" that obey the behests of Captain Fowke; and their contract does not include any "architecture." The building speaks for itself, and it is the exponent and interpreter of its own architectural pretensions. Certainly, if we had misgivings all along (for we confess to having had the image of South Kensington Museum before our eyes), our worst fears could not have anticipated what now we contemplate with equal amazement and dismay. *This* the edifice which we invite the world, first to store with its treasures of Art and Industry, and then to visit, as the grand centre of human achievement, the focus of what man's intellect may devise and his hand execute! *This* the structure that we have deliberately prepared to set before the artists of the world as the type of what the great art of architecture is able to produce, to be the home of the second Great Exhibition of England! The eleventh year is fast drawing to a close since we opened our first Great Exhibition; and *this* is what our eleven years' experience has taught us!

Let us be distinctly understood. We have not expected or desired in the Exhibition Building a palace of marble, or even of terra-cotta. We have simply awaited the appearance of an edifice well adapted to its required uses, and impressed with a becoming architectural character through the skill of a master-architect. It might be an essential condition of the production of this building that no unnecessary sums should be expended upon it. Then, this very condition would imply that it should grow up under the eye of an architect, whose genius might be competent to develop a noble structure from simple materials. And this is what a truly great architect would have accomplished. In this very result he would have exemplified his greatness—that is, in triumphing over restricted resources. But what has Captain Fowke done? He has projected two monstrous domes, difficult to construct, of immense and altogether unnecessary cost, which threaten even now not to be finished in time, and which, when they are finished, will be as useless as unsightly. The rest of his temporary construction is poverty-stricken to a degree inconceivable, until felt through actual examination. And then there is the permanent range of brick-built galleries, &c., which, if possible, are even worse than the wood and iron. We have studied this brick edifice carefully and thoughtfully, and we are constrained to pronounce it, without exception, the most worthless and the vilest parody of architecture that it ever has been our misfortune to look upon. There is not a railway-engine house in existence that would not scorn to be compared with it. In every detail, and in the combination of the several details into a single whole, there are ever present a poverty of conception and a palpable ignorance of all architecture humiliating indeed. It is true that the whole building is very large, and that many of its component parts are very large also; but their magnitude serves only to bring out the prevailing mental littleness with the more startling effect. The entrance-arches in the centre of the front, and at the two domes, are lofty and of broad span, and yet they produce no other impression than regret that they are too large for their intense meanness to be either masked or modified. The same remark is equally applicable to the long rows of feeble arches, all of them filled in with blank plaster above, and below, all of them pierced for windows that are positively as ugly as the brickwork and the plaster. And again, at the angles of the main front, in its centre, and at the dome entrances, there are what we suppose we must entitle substitutes for towers. These choice bits of amateur architecture carry the *style of the design* to its climax; and as we are altogether unable to do justice to them in words, we give a sketch of the upper and *most artistic* portion of one of the elevations. This impressive conception is repeated, with exact fidelity, including the



glazed oval hole and the stucco cup-and-ball, again and again.

Our sketch, we feel it to be right to add, is to be accepted as a faithful representation, and not by any means exaggerated. It was carefully drawn from the original; and though, without doubt, it will receive the full sanction of our grave contemporary *Mr. Punch*, it has not been adapted by our artist to the peculiar feeling of his pages. It is, as we have said, a portraiture, pure and simple.

Possibly it may be alleged that Captain Fowke, after all, will be found to have produced a good gallery for the exhibition of pictures, and the inside of his building may prove to be generally satisfactory.

We can repeat the words, and can surmise that the picture-gallery may be commodious, of suitable proportions, agreeably lighted, and so also of all the rest; but this does not affect the *architectural* success or failure of Captain Fowke's design. Captain Fowke may be a first-rate engineer, and his presence just now might be of inestimable importance somewhere in the neighbourhood of the northern bank of the St. Lawrence. These considerations are beside the present question. This gentleman, a military engineer, undertook to build for England a civil edifice, that England would have to exhibit to the world. All that we have to do in dealing with this building is to inquire, first, whether we feel proud of it ourselves; and, secondly, whether we shall have our honest pride enhanced, by presenting it to the great gatherings of the coming summer. We have already explained, with sufficient clearness, our own sentiments upon the former of these two points: and, upon the second point, we are content to add, that we can anticipate the impression that the Great Exhibition Building will make upon the mind of any accomplished foreigner who may establish himself, on his arrival in London, at Mr. Knowles's palatial hotel, at the Victoria Railway terminus; and who may set out from that noble edifice in the confident expectation of finding at South Kensington a contemporary work, far nobler still, and more worthy to represent the living architecture of this country.

OF THE DIVINE AND HUMAN IN PORTRAITURE.

In treating of this interesting branch of the Fine Arts, it cannot be too attentively considered, that expression in portraiture is the type of the inward man reflected in his countenance; and that however we may accept the truth of beauty existing only as it is individually perceived, yet it does not follow that there is no beauty beyond it.

The tree, we are told by Divine authority, is known by its fruits; and, as the seed of genius is sown in us, so surely will man rise or fall in that scale of civilisation given by the Spirit to man to profit withal, for the wisest of purposes.

This train of thought necessarily leads one to a reflection of the constitution of mind best suited to idealise that individuality, usually the concomitant in Art of sacred subjects; and as the object of this essay is but to exemplify Divine and human expression, no apology, we think, is necessary in calling to our aid those interesting examples, in illustration of these views, contained in our own National Gallery, and a few others in well-known collections.

Having deservedly the reputation of being one of the finest pictures in the world, we will first exemplify our subject through our far-famed painting, 'The Raising of Lazarus,' by Sebastian Del Piombo. The solemn dignity of the Saviour is here seen in majestic full-length attitude of repose, giving life to His mission, in the bidding of Lazarus to "come forth" from the tomb, in the midst of an assembled awe-struck, yet for the most part, as it may be presumed, incredulous multitude. There is a force and unity in this composition—so truly in keeping with the scene, where all is hushed, save the dead man's action, on his restoration to life—winning us at once to a conviction, that none but an inspired hand could possibly have depicted it; though it cannot but be admitted that a great fault is discernible in the figure of Lazarus, ridding himself of his grave clothes as his first oblation to the Deity on his restoration to life, being much out of character with its pervading solemnity. If beauty in the sublime be the desideratum of genius, surely it were to be looked for in the expression of the strongest sentiments of the heart, amid the silent wonder of a promiscuously assembled people, hailing or doubting the advent of a new inspiration, rather than in an over-hasty desire of divesting oneself of an insignificant, earthly encumbrance.

It would be an endless task to hazard an opinion of the cause of the omission by many great masters of the aureole, or glory, denoting the Divine presence. Were the practice confined merely to a class of religionists restricting their faith to a spiritual unity peculiar to the early ages of the Church, of which Eusebius and Arius were the advocates at the great ecclesiastical council of Nice, presided over by Constantine, there would be little difficulty in accounting for such an omission. But when we see,—as in many of the finest pictures of sacred subjects decorating the galleries of Europe,—in Leonardo da Vinci's 'Last Supper,' and his 'Christ with the Doctors;' in most of Titian's finest pictures; in the famous picture by Correggio, 'The Mother and Child, with St. John,' in a circle, engraved by Spierre, and his not less estimated 'Ecce Homo,' in our home gallery,—the custom disregarded, and its universal adoption in the fifteenth century, and subsequently by Raphael himself, in his 'St. Catherine,' in our gallery, his famous 'Mother and Child, with St. John,' his 'Crowning of the Virgin,' and his other choice pictures so well known at Lord Ellesmere's, and elsewhere; in Guido's 'Mother at the Cross,' and his 'Ecce Homo,' lately bequeathed to the nation by our great poet and patron of the arts, Samuel Rogers; in the works of Murillo and Rubens, in general,—we are impelled to the conviction either that the noted painters we have just pointed out were not of a faith binding them to the practice, or that they considered the symbol rather as a blot than an embellishment of their productions.

It would much elucidate the subject were we to judge the matter somewhat by the comparison of the several expressions in portraits representing our Saviour, leaving out of question the strange hallucination by many artists, particularly Guercino, of extending this practice to the decoration of the dead as well as the living—as we see in his 'Dead Christ,' in our collection. For example, in contrasting the divine resignation of the 'St. Catherine at the Wheel,' of Raphael, with that of Correggio's 'Ecce Homo,' one cannot but be struck with the less celestial expression of the latter to that of the former; as though the latter had taken an ordinary man for his model, rather than have had recourse to any ideal conception of the Divine Being. Again, in comparing the deep-toned expression of Guido's matchless 'Mother at the Cross,' and his 'Ecce Homo,' with Titian's Infant Saviours, in general, do we see otherwise in the former but a depth of feeling, realised in an agony of suffering, with but one heart and one mind bound up in the faith of an everlasting redemption, and in the latter but mere transcripts of very ordinary beings, with little to recommend them but their fine-toned and voluptuous colouring?

Our immortal bard of Avon, who reflected faithfully all things in nature, reproaches a vagabond in one of his plays with having a forehead villanously *low;* but we have no instance on record of any author having the hardihood to denounce one as villanously *high*. There is, therefore, much, it strikes one forcibly, in this far-seeing delineation of portraiture, worthy of a better attention than is usually given to it by artists and the public in general.

To what other cause Leonardo da Vinci's nice discrimination of high forms in the forehead is to be attributed, than to his unparalleled accomplishments in the Arts and sciences, as well as to his experience of the wise and good, and, doubtless, villanous of mankind,—it is not here our province to dwell upon. But if this admirable philosopher and painter's labours were of the inspiration of genius affianced to spiritualism, it certainly does not show itself in his omission, if not negation, in the examples he has left of his pencil, of the usual Christian emblem—too liberally, it must be admitted, extending itself to less Divine portraits in some of the finest Catholic pictures. Yet it may be truly said that mind in this illustrious painter mastered itself; for, in the language of our immortal Johnson, in his epitaph on his friend Goldsmith, "he touched nothing that he did not ornament;" and if in thus searching the basis of great minds to depict great subjects, it was thought by this illustrious man to be the province of a true painter, be assured that he did it, not from the narrow principle of calling in question liberty of thought or feeling in the field of Art, but rather with a view to lessen that morbid practice, too common in his day, of identifying metaphysical principles with mundane representations, which latter, if it be worth anything in expression, doubtless he thought should carry, unadorned, its own conviction.

The study of Art, we should bear in mind, especially consists in imitating nature in all its varieties; and the reason that so many well-meaning artists fail to give that life-like expression to canvas distinguishing the old masters, is in not seeking at the fountain head those realities wherewith to invigorate their subjects. Indeed, so ridiculously far has this fatal indifference to truth been carried by some masters, that a story is told in the life of Morland (a pure child of nature), that one of our distinguished painters substituted a goose he bought for the purpose, to represent a swan in one of his pictures, from sheer indolence of a row on the Thames to sketch one. And the reason is plain why so foolish a practice now finds but little favour, unless in its *morthodox* parallel of *lay* impropriations, since the discernment of the age tells us, but too truly, that if we are not capable of delineating the most pleasing as well as the most repulsive features with the eye of truth, we do nothing.

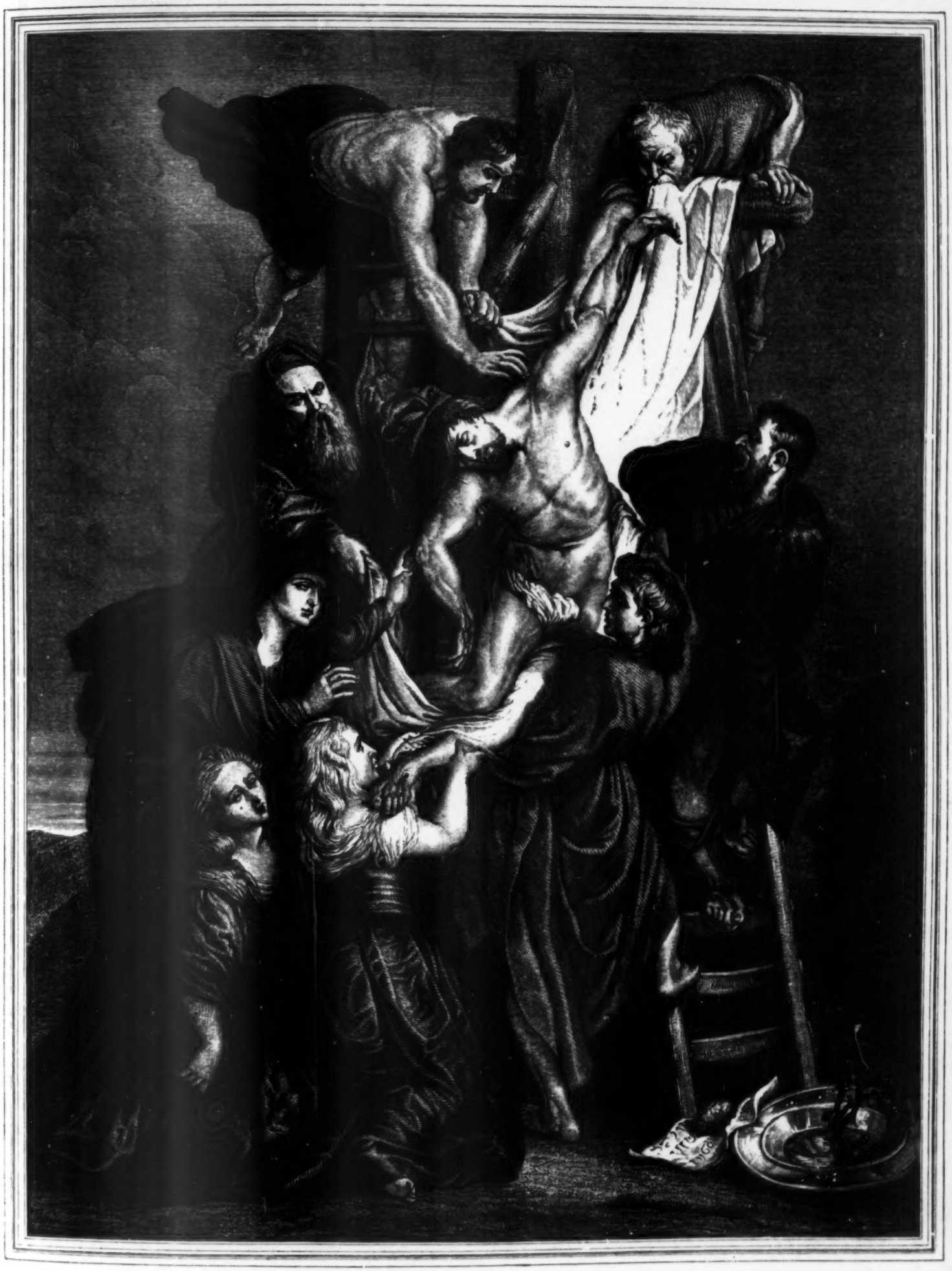
If we turn from our holier path of artistic action, and seek a more agonising source of expression in the passions, where all is sad and terrible,—as in Tintoretto's 'Murder of the Innocents,'—how do hope, fear, anger, and revenge stand out in bold relief against the domestic realities of life seen in Gerard Douw's, Mieris', Hogarth's, Ostade's, and Wilkie's charming interiors, where all is calm and natural, captivating at once the soul and the senses?

In tracing this vein of expression in portraiture, in what class of creation, let us ask ourselves, do we see a more exquisite example of confiding fidelity, than is expressed in the heads of the disciples represented in 'The Last Supper,' rising, with the exception of Judas, from their seats in distraction at the thought of any suspicion attaching to themselves on their Saviour's announcement that "one of them should betray Him?" Or what expression can surpass the earnest emotion of their appeals to His Divine justice and to each other, in their categorical questions?

It cannot but forcibly strike one, in regarding this picture, that the assembled disciples, with the exception of Judas, are represented with high foreheads; and our own experience, one would think, must convince us, that in no instance is this benevolent attribute of humanity, when coupled with intellectual endowment, to be traced to the lower feelings of humanity. Whether this remarkable characteristic of human worth were the chosen instrument of creation, in the untaught, to work out a principle of life involving a future, is a theme not for man to determine.

The peculiar idiosyncrasy of high foreheads, it will not, we think, have escaped notice, attaches itself to the finest statues and portraits of the apostles; and in none more prominently than in those after the old masters, by Albert Durer, Callot, and others of their time, in which a nice discerner of character might find ample scope for comparison. If we take, for example, the first two in order of expression—the St. Peter and St. Thomas, of Callot—do we see otherwise (sceptics though we may be of pictorial aids in all that concerns the economy of mind) than the majestic holiness of features in good men, indicative of their firm resolve of fulfilling the high behests of their heavenly mission? Or do we see in the St. Andrew, by the same hand, otherwise than the simple confidence of unlettered life, forsaking all to follow the faith, upon the simple assurance of the due reward of His promised kingdom?

(To be continued.)



THE DESCENT FROM THE CROSS.

RUBENS.

BRITISH
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MUSEUM

SIR PETER PAUL RUBENS.

Chap. II.—In Antwerp.

About twenty-two years ago the inhabitants of the fine old city of Antwerp held high festival: every one was in the gayest holiday attire, business of every kind was suspended, for "pleasure ruled the hours." The chimes of the cathedral of Nôtre Dame, one of the most beautiful specimens of Gothic architecture in the Low Countries, mingled with the booming roar of cannon; streets and houses were gay with flags, festoons of flowers, and other decorations; cavalcades, in which gigantic whales, dolphins, and sea monsters took part, thronged the street; guilds of trades marched along with all the pomp and circumstance of civil grandeur, and associations of bowmen and cross-bowmen preceded and followed a triumphal car filled with a motley group of mythological figures, and young people of both sexes dressed in the costume of the seventeenth century. But we have no space to tell of all that was done and said during that bright summer's day, nor of the illuminations, fireworks, dancing, music, and revels which kept the good burghers of Antwerp, their wives, and families in a state of joyous excitement long after the witching hour of night. And now it will naturally be asked, "What was all this festivity about?" it was to do honour to the genius of the great Flemish painter, Rubens, a statue of whom, by Geefs, was on that day first

ALLEGORICAL REPRESENTATION OF THE CITY OF ANTWERP.

exhibited to the public in its resting-place on the *Quai*, having been unveiled, with due solemnity and with appropriate orations, by the high authorities of the state and the city. Rubens had then been dead two centuries.

In the preceding chapter, last month, we accompanied this painter into Italy; we shall now return with him to Antwerp, whither he had been summoned, after an absence of eight years, by

intelligence of the serious illness of a mother whom he tenderly loved: death, however, had removed her ere he reached home. The loss so affected him, that he determined to go back at once to Italy; but the flattering appeal made by the Archduke Albert and the Infanta Isabella changed his intentions, and he decided to remain in the city, where he erected a magnificent residence, and adorned it with a collection of beautiful works of Art of every kind. In this mansion were executed very many of the finest pictures which have conferred immortality on his name; some of these now in Antwerp we proceed to notice.

The first important work he painted after his return from Italy—and it is in some respects the most important of Rubens' pictures—is the celebrated 'Crucifixion,' or, as it is more properly called, 'The Elevation of the Cross,' an engraving of which appeared in our last number. It was originally painted, in 1610, for the church of St. Walburg, in Antwerp, but now constitutes the altar-piece of the north transept of the cathedral. The composition of this splendid painting, which, with the wings, contains three distinct subjects, is so varied and full of detail, that a brief description, such as we can give, must be necessarily imperfect. The central compartment shows the body of Christ fastened by huge nails to the cross, which several men, whose attitudes and strong muscular action show the power they exert, are endeavouring to raise and fix in the ground. Kügler says, "In the colossal picture of 'The Elevation of the Cross' Rubens stands forth in all his Titanic greatness as the painter of violent and agitated scenes: the effect is overpowering." Reynolds speaks of it with great admiration, and especially notices the resigned expression of the crucified Saviour in contrast with the animation and vigour of the other figures. "The invention of throwing the cross obliquely from one corner of the picture to the other is finely conceived, something in the manner of Tintoret; it gives a new and uncommon air to his subject, and we may justly add that it is uncommonly beautiful." It is said that Rubens retouched the picture in 1627, and added to it the Newfoundland dog in the left corner. Whenever introduced the animal is a blot on the canvas, as an object calculated to destroy the solemnity of the scene. On the right of this central picture is a group of the women who followed Christ to Calvary; one of them, the nearest to the spectator, with an infant in her arms, throws herself backwards in an attitude of terror; standing behind is St. John endeavouring to console the Virgin. On the opposite wing are some Roman soldiers, one of whom is without his helmit, and is stretching forth his hand as if issuing orders concerning the two malefactors, driven forward by their Roman guards. These two subjects are introduced here. On the exterior sides of these wings, or doors, is respectively painted a fine regal looking figure of St. Catherine holding in her right hand a sword, in her left a palm-branch; and a figure supposed to represent Elias, in the richest sacerdotal robes; each has a companion of the opposite sex, and in both cases the male figure holds a crozier in his hand, while cherubs are descending to place mitres on their heads. Engravings from these subjects will appear in the next number of our journal.

ST. JOHN AND HOLY WOMEN.

We pass on now to notice another grand picture by Rubens, generally regarded as his *chef-d'œuvre*, the 'Descent from the Cross,' placed in the south transept of Antwerp Cathedral: an engraving of it is introduced as an illustration in the present number.

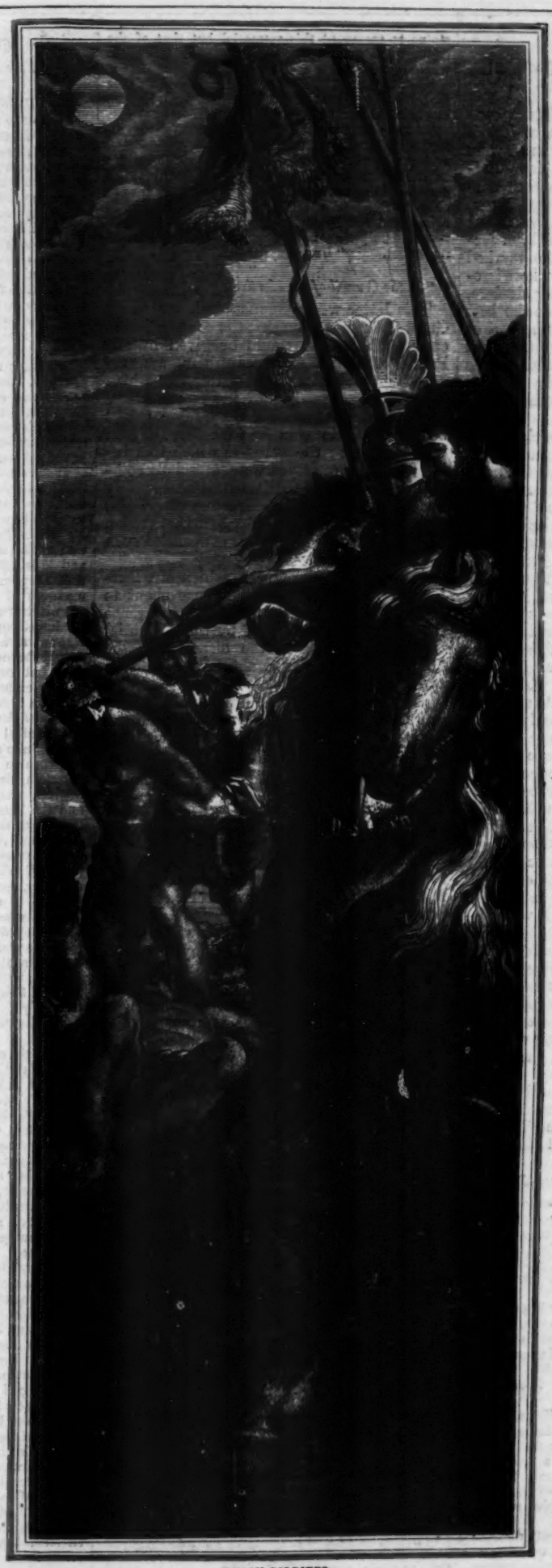
The traditional history of the origin of this work has been thus recorded by G. P. Mensaert, a contemporary of the artist: "Rubens painted it in recompense for the corner of a garden belonging to the Society, or *Serment des Fusiliers*, of whom St. Christopher was considered the patron saint. The piece of land was given to Rubens to enlarge the grounds of the house he was then building. When the picture was about being finished he received a visit from the *chef-doyens*, or stewards of the society, to view it; and as the *volets*, or wings, stood opened, they expressed surprise at the omission of their patron saint. Rubens observed their disappointment, and told them he would explain how he had treated the story. 'Christopherus,' he said, 'signifies *Christumferre*, or carrying of Christ; the figures in the picture, who are assisting to lower the body from the cross, are carrying Christ. St. Simeon, on one of the *volets*, who carries the infant Christ in his arms, is therefore a Christophorus. The Virgin *enceinte* also carries Christ. He was about to continue, when he observed by the disappointment in their countenances that they wished for something else than metaphors. Then gently closing the *volets* on the other side, they saw to their great joy a St. Christopher painted of gigantic stature. Their delight was so excessive, that without further examination they quitted the painter, and left him in astonishment at their stupid ignorance. He instantly added to the picture of St. Christopher an owl flying and a turbot in the water, to express his opinion of such connoisseurs, where they still exist." The central composition contains nine figures; in the middle is the dead body of Christ detached from the cross, over the transverse piece of which two men mounted on ladders are standing; one of them holds the corner of the "clean white linen cloth" in his mouth, and both are gently lowering the corpse. Half way up the ladders are Nicodemus and Joseph of Arimathea assisting, and at the base stands St. John, clad in a scarlet robe, receiving the body in his arms. On the left Mary Magdalen and Salome, the mother of James, kneel, and extend their arms to assist the descent; the former is dressed in a vestment of deep green, the latter in one of purple. Behind them is the Virgin Mary wearing a blue mantle, her attitude and expression significant of the greatest disquietude. The time is night. The crowd of spectators who witnessed the agony on the cross is dispersed, except those

faithful followers who have again assembled to perform, as they consider, the last solemn duties for their Lord and Master.

For that power of representing deep tenderness, love, and reverence, which may be effected by action as much as, if not more than, by the expression of the human face, this picture has scarcely a parallel—it is manifest in each one of the figures, all being apparently actuated by an intense desire to "deal gently" with the lifeless form of Him whom they have lost. Raffaelle would have given more pathos and sweetness to their countenances, but he could not have thrown greater dramatic power into the grouping. Referring to an idea which prevailed before his time, that the composition was borrowed from some Italian picture or print—one by Daniel di Volterra, as was alleged—Reynolds says, "Its greatest peculiarity is the contrivance of the white sheet on which the body of Jesus lies: this circumstance was probably what induced Rubens to adopt the composition. He well knew what effect white linen opposed to flesh must have with his powers of colouring—a circumstance which was not likely to enter into the mind of an Italian painter, who probably would have been afraid of the linen hurting the colouring of the flesh, and have kept it down by a low tint. And the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it; so that, probably, what was stolen by Rubens, the possessor knew not how to value, and, certainly, no person knew so well as Rubens how to use. I could wish to see this print, if there is one, to ascertain how far Rubens was indebted to it for his Christ, which I consider as one of the finest figures that ever was invented; it is most correctly drawn, and, I apprehend, in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, gives it such an appearance of the heaviness of death, that nothing can exceed it."

On the exterior of the *volets*, or folding-doors, of this grand picture are respectively painted the 'St. Christopher,' of which mention has just been made, and a hermit carrying a lantern to light the saint over the river. Engravings of these subjects were introduced into the article on Rubens last month. On the interior of the doors, respectively, is an exceedingly fine composition; one, the 'Presentation in the Temple;' the other, the 'Visitation.' The former is almost as fresh as when first painted; but the latter has become greatly deteriorated. Engravings from them are in preparation for the ensuing number.

As an intermediate subject in point of time, between the two large pictures we have described, Rubens executed at a later date his famous 'Crucifixion.' In this, Christ is represented as suspended on the cross between the two thieves. The picture was painted, in 1620, for the artist's friend the Burgomaster Nicholas Rockox, who presented it for an altar-piece to the Church of the *Recollets;* it is now



ROMAN SOLDIERS.

in the museum of Antwerp. The composition is one of infinite power, and presents more distinctive marks of individual character than, perhaps, either of the others we have spoken of. The time is after "the sixth hour," for there is darkness over the sky and earth, and Christ has "given up the ghost." A Roman soldier on horseback approaches, and thrusts his spear with impetuous violence into the Saviour's side, while the Magdalen, who kneels at the foot of the cross, looks at the horseman with an expression between horror and entreaty. Her face is in profile, and Reynolds calls it "by far the most beautiful profile I ever saw, of Rubens, or, I think, of any other painter." In the immediate foreground are the Virgin, St. John, and Mary the wife of Cleophas, with the centurion, who leans forward, his hands resting on the mane of his horse, and his gaze earnestly fixed on the placid, lifeless face of Christ. The two thieves are represented according to what we read of them in the sacred narrative—the one struggling in intense anguish, his body writhing with pain, one leg, which he has torn from the nail, drawn up, his countenance wild, distorted, and hideous; the other malefactor, tortured and suffering as he is, bears his agony with meek resignation, and seems as if only waiting in comparative calmness for death to release him. A soldier has ascended the ladder resting against the cross on which the impenitent thief hangs, for the purpose, as it seems, of breaking the legs of the latter. There is a grand dramatic character in the whole of this composition; it is bold and original in conception, and, as Reynolds justly remarks, "conducted with consummate art."

Another great work by Rubens, in the same gallery, is 'The Adoration of the Magi;' a picture which called forth some eloquent and appropriate remarks in an article in a recent number of *Blackwood's Magazine*, the writer of which breaks a lance with Mr. Ruskin, on account of the judgment he has passed on the genius of the Flemish painter. Critics are certain to commit errors when they have but one standard, and that of their own creation, whereby to measure merit; and this is unquestionably the case with Mr. Ruskin, who can see little or no excellence beyond a restricted range of Art in the two great fields of historical painting and landscape. We have no space now to enter upon the controversy between the author of "Modern Painters" and his antagonist, but we share the feelings of the latter when he describes 'The Adoration of the Magi' as a grand poetical design, instinct with a genius claiming "kindred with that which glows upon the pages of Milton and Dante. There is here no beauty of form to captivate the eye, nor expression of character to excite the feelings of the heart, but a rich and gorgeous display of Eastern wealth and magnificence mingled with the homely attributes of the lowly stable in Bethlehem."

Antwerp is so abundantly rich in the works of Rubens that we regret our inability to notice many more of them. J. D.

THE EXHIBITION MEMORIAL—1851.

Our readers have received full details concerning this great work—the work of Joseph Durham, the sculptor—and they are aware that the group representing the four divisions of the globe, was to have been surmounted by an heroic statue of the Queen. That statue had naturally engaged the special attention of the sculptor; it had been frequently seen by, and received the marked approval of, the lamented Prince, whose irreparable loss the nation will long deplore, and it was rightly expected to be the best statue of her Majesty that has yet been executed. Those who have seen it know that such expectation was well grounded. It is not, however, to be lost to the public; although, as we shall explain, another destination is to be provided for it.

When a sum was raised by subscription, at the beginning of the year 1852, to erect a worthy monument to commemorate the great event of the year 1851, it was an essential part of the plan that it should contain a statue of the Prince, to whom the world was indebted for the most important and useful lesson of the age. Mr. Alderman Challis, then Lord Mayor of London, declared this to be the leading feature of the work. An objection, however, was made by his Royal Highness—not to the testimonial, but to its being rendered a special tribute to himself; and it was with exceeding regret the Testimonial Committee felt themselves compelled to omit that which had indeed originated the design. A statue of the Queen was consequently the only substitute that could have been properly devised. The deplorable death of the Prince renders the objection *nil*, and it will surprise no one to learn that a request, equivalent to a command, has been received by the Memorial Committee to place a statue of Prince Albert where it was originally intended to be placed. This request proceeds from the Queen and the Prince of Wales. As a matter of course, if it had been distasteful, it would have been acted on; but it is the contrary—it will gratify all the subscribers and the public to be enabled thus to offer a tribute of affectionate homage to the memory of a prince whose value to the British people was incalculable, and whose loss is deplored throughout the empire as a private and personal affliction. The statue will be the first of many works to perpetuate the remembrance of the useful virtues of the Prince Consort.

The following most touching and beautifully written letter was addressed to the Committee of the Horticultural Gardens (in which the memorial is to be placed), and also to the Memorial Committee:—

"*Osborne, Dec.* 28.

"Gentlemen,—Prostrated with overwhelming grief, and able, at present, to turn her thoughts but to one object, the Queen, my mother, has constantly in her mind the anxious desire of doing honour to the memory of him whose good and glorious character the whole nation in its sorrow so justly appreciates.

"Actuated by this constantly recurring wish, the Queen has commanded me to recall to your recollection that her Majesty had been pleased to assent to a proposal to place a statue of herself upon the memorial of the Great Exhibition of 1851, which it was intended to erect in the New Horticultural Gardens.

"The characteristic modesty and self-denial of my deeply-lamented father had induced him to interpose to prevent his own statue from filling that position, which properly belonged to it, upon a memorial to that great undertaking, which sprung from the thought of his enlightened mind, and was carried through to a termination of unexampled success by his unceasing superintendence.

"It would, however, now, her Majesty directs me to say, be most hurtful to her feelings were any other statue to surmount this memorial but that of the great, good Prince, my dearly-beloved father, to whose honour it is in reality raised.

"The Queen, therefore, would anxiously desire that, instead of her statue, that of her beloved husband should stand upon this memorial.

"Anxious, however humbly, to testify my respectful and heartfelt affection for the best of fathers, and the gratitude and devotion of my sorrowing heart, I have sought, and have with thankfulness obtained, the permission of the Queen my mother to offer the feeble tribute of the admiration and love of a bereaved son by presenting the statue thus proposed to be placed in the gardens under your management.

"I remain, gentlemen, yours,

"Albert Edward.

"*To the Council of the Horticultural Society.*"

This letter was accompanied by one from General Grey, stating that the commission to execute the statue would be given by the Prince of Wales to Mr. Durham, and requesting that a committee of three sculptors, and also two members of the Horticultural Society and the Memorial Committee, might be appointed to consult with Mr. Durham on the subject; the words in which this intimation was conveyed were especially complimentary to that gentleman. Consequently Mr. Foley, R.A., Mr. Westmacott, R.A., Baron Marochetti, A.R.A., Mr. S. Smirke, and Mr. George Godwin, were appointed such committee.

The statue of the Queen, which Mr. Durham has just completed, and was about to convey to Birmingham, to be cast in bronze by Messrs. Elkington, is, by the Memorial Committee, placed at the disposal of the Prince, who will no doubt accord to it a worthy destination.

Another proof is thus afforded of the happy and holy influence that pervades the court of our beloved sovereign. It is doubly welcome as indicating the feeling of the Prince of Wales as well as that of the Queen. The graceful, dutiful, and most beautiful letter of the Prince will be read with exceeding gratification throughout the kingdom. It is suggestive of high and happy Hope.

Another duty will no doubt follow this;—the group will be inaugurated by his Royal Highness, probably in November next, just as the Exhibition of 1862 closes. That will be the most fitting time; for it will be impossible to have the work ready by the opening on the 1st of May.

Thus, it may be almost said, the public life of his Royal Highness will commence by commemorating one of the many great and good works of his actively useful father. It is not to be expected that he can, for many years to come, fill the place that is left vacant by the death of the admirable Prince; but he can do much to lessen the severity of our loss. And that "much" we are fully sure he will do: his nurture and training have been the best; he who was so true a friend to all that is excellent has been the trainer of the youth's habits, the educator of his mind; and happily he is still by the side of one who will continue the work. The Prince of Wales is now on the eve of full manhood, and society has had abundant opportunities of forming opinions as to his future; he has not been reared in seclusion, or apart from the ordinary pursuits of man. All that we have seen and heard of him (and it is not a little) brings conviction that the virtues of the parents will be the heritage of the son.

The letter we have copied above will be but the first of many proofs of the sympathising thought, high feeling, and dutiful affection of the Prince of Wales; such proofs will bring to him additional evidence of loyalty, for loyalty is, happily, in our time, the easiest of all our duties; and it will require no "teaching" to induce love for the future sovereign of these realms.

CORRESPONDENCE.

To the Editor of "The Art-Journal."

GOVERNMENT SCHOOLS OF DESIGN.

Sir,—The remarks on this subject in the present month's Journal have not been made ere they were required; the subject is one which has long engaged my attention, as it has, I know, the attention of others, and it is quite time that the public should know something about the practical working of the system of teaching Art adopted by the Department whose business it is to arrange and superintend this specific object. At South Kensington is a large staff of officials, paid out of the public purse, and with ramifications shooting out all over the country; thousands of young people of both sexes, and many more thousands of children, are put under instruction of some kind, while government inspectors are paying periodical visits into the provinces, examining pupils, making speeches, and distributing rewards by the hundred for *freehand drawing, model drawing, shading from the round, geometrical drawing*, and half a score other styles known in the vocabulary of the initiated. But what is all this vast array of machinery effecting? That is the question which every practical man interested in the subject is asking. "Where," as the writer of the article which has called forth this communication inquires—"where are the men whose taste and talent were to create a revolution in our manufactories and workshops?" and echo answers, "Where?" My avocations bring me into frequent association with the heads of large manufacturing firms, and it is almost a universal complaint with them, that they cannot find designers to develop the resources of their establishments; skilled artisans are within reach, but these are of little avail without the impelling power, the skilful designer, to set them forward satisfactorily on their labours; and whence should the manufacturer expect to derive such assistance, but from *Government Schools of Art*?

I remember reading in your journal, many months back, an article purporting to show what the Department of Science and Art "had done, and was doing," but I failed to arrive, by the writer's arguments, at any definite and satisfactory conclusion, except with reference to the Museum. What I most desired to ascertain, as a matter in which I felt a personal interest, was the practical working of the schools, and the benefits they were conferring; but of these the writer said nothing, or next to nothing. He told us our Art-manufacturers had greatly improved of late years, and led us to infer that this was the result of what our Art schools had effected; the assertion, however, was borne out by no statement of facts to support it. I rose from the perusal of the paper as ignorant of what I wished to learn as when I opened the pages.

In the year 1860, a document issued by Parliament states that the general expenses for management in London, with the various charges for the Schools of Art and Science in the United Kingdom, amounted to nearly £43,000; another sum of about £24,000 being divided in unequal proportions between the Museum at South Kensington and that in Jermyn Street; the corresponding establishments in Scotland and Ireland costing a still further sum of more than £13,000. Thus, then, the expense of maintaining our Art-establishments mounted up to £80,000, exclusive of the British Museum and the National Gallery, and of this immense sum, the School Department swallowed up the larger moiety. Have we not, then, a right to expect some return in a tangible and advantageous shape for this vast outlay? but how are we to get it? we know the money is spent, and the public would not grudge it, if they could see some substantial results; but till this be the case, those who manage affairs at South Kensington must expect to hear, and will hear, murmurs and complaints "loud and deep."

The case of Mr. Benson, referred to in your journal of this month, is not a solitary one. The Art-Union of London, I believe, offered premiums last year amounting in the aggregate to £100 for designs of a certain description to be competed for by pupils of any of the schools in connection with the Department, but could only find *one* which was thought deserving of an award.

The facts in connection with the resignation, now some years back, of Mr. Dyce, as the head of the School of Design at Somerset House, the predecessor of the Kensington School, are fresh in my recollection; he vacated his appointment because his hands were fettered so that he could not carry out his own plans. What aspect the institution would now have assumed had it remained under his management, it is impossible to say; but judging from what he effected, there is presumptive evidence that the result would be far different from what is at present

seen. Mr. Dyce had visited the Continent and seen the working of the great Art-schools in France, Belgium, and Germany; he had tested their efficiency, and was, I believe, anxious to carry out a similar system of instruction at home, but failed in his attempt through opposing influences, and washed his hands of the whole business.

I know nothing of the gentlemen who manage, or *mis*-manage, in my opinion, the affairs of the Department of Science and Art, and I have no concern, direct or indirect, in the matter, except as one of the public interested in Art of every phase, and desirous of seeing it prosper through the length and breadth of the land, as it ought to do, and would do, if the large and costly machinery now in motion were properly directed. I have been induced to make these observations simply from a wish to show that what you have published finds an echo in other minds, and that we, the public, look to the press, and, above all, to such journals as yours, which are the organs of the Art-world, to speak for us. "Something," as you say, "must be wrong somewhere," and the sooner a remedy is applied, the better it will be not only for those who are its unconscious victims, but also for the community at large. It is idle to talk of our progress in Art-education, when facts prove we are making little or none. I have heard pupils of the Schools of Design say, that what they chiefly learn there they gain from each other.

OBSERVER.

London, January 4th.

[This is only one among numerous communications that have reached us with reference to the remarks that have called forth "Observer's" letter. It is quite evident from all we hear that the subject is engaging the thoughts of some of our leading Art-manufacturers and others having a personal interest in the progress and well-doing of the Government Schools of Design, but who are at present little disposed to aid a system so inefficient and unproductive, and, to the classes that hoped to derive practical benefit from it, so utterly useless. It is, however, much easier oftentimes to complain of a grievance than to find a remedy for it; and on this question matters have so long been permitted to run their course without check or hindrance, and guided by what seems little else than irresponsible authority, that the malady has become chronic, if not absolutely incurable. But it must not, and will not, be allowed to remain without some attempt at amendment; if it is, no prophecy is required to predict the speedy downfall of the whole system; it will perish through sheer incompetence and inanity, leaving nothing to regret but the waste of time and treasure on an object which, properly managed, would, after the lapse of so many years, have grown into a flourishing, profitable, and valuable institution. Parliament must interfere; and we are not without hope of seeing in the ensuing session some of those country members who, during the recess, have made their appearance at the annual meetings of the provincial schools, drawing the attention of the government to this important subject.—ED. *A.-J.*]

THE PRINCE CONSORT'S MEMORIAL. SCULPTURE *v.* OBELISKS.

SIR,—Those who had the good fortune to approach the Prince Consort, and hold with him any extended communication on the Fine Arts, well know that, amongst these, sculpture was the special object of his attention; and, in knowledge of its principles and acute perception of its requirements, he was unequalled by any man of his time.

He maintained "that our public monuments should be in Art the expression of our present condition and civilisation." One of his most cherished desires was the elevation of the standard of those national works, hoping ultimately to see erected in our public places and buildings sculpture in grandeur and beauty worthy of our rank as a nation.

It would, therefore, little harmonise with the views of our lamented Prince either to reproduce or transpose from the more congenial soil of Egypt an obelisk for erection in England, as a monument of the nineteenth century. Such a memorial would only be consonant with our purpose were our national condition that of the people who inhabited the Valley of the Nile three thousand years ago, who, unable to create forms endowed with expression and beauty, were driven to employ hugeness and force.

The obelisks of Egypt have chiefly interested the world from a sense of the difficulties which must have attended their erection. As objects of Art, they have no claim to our attention. To the Romans, as conquerors, they were desirable military trophies, and their removal from the banks of the Nile to those of the Tiber was an achievement their engineers would eagerly seek. This charm of difficulty no longer exists to us; the resources of modern science enable our engineers to handle such masses like toys.

Russia has erected several monoliths of great size; one of them, a huge boulder, transported by Catherine, serves as a pedestal to the statue of Peter the Great. But in the great national memorial lately erected at Novgorod, Russia has employed monumental art of a higher kind, abandoning the barbaric masses which commemorate Peter and Alexander. In the monument of Frederick the Great, at Berlin, by Rauch, we have an example which the Prince Consort considered the perfection of a national monument to a soldier king.

Let us therefore follow the path marked out by the Prince himself, aiming at national and individual character. We shall find in the incidents of the life of this great man, and its ennobling influences on human industry and progress, materials for a story in Art unique in its character.

THOS. THORNYCROFT.

21 *Wilton Place, Belgrave Square,*
January 10th.

THE GREAT EXHIBITION BUILDING.

SIR,—You justly complain of the Commissioners of the '62 Exhibition for not insuring the works of Art sent to them for display; but this is not to be wondered at. Every one must see that the chances are in favour of a fire, as the building is, for the most part, roofed with tarred-felt,—a material so inflammable, that if a house, or even a large chimney, is on fire in the neighbourhood, there is every reason to fear that it will be kindled into flame by the sparks. We speak feelingly upon the subject, as we have seen an erection which contained fifteen hundred persons on one evening, brought to the ground during the night in one hour, and, at the same time, disperse its fragments abroad in such a manner, that they caused a large factory, two hundred yards distant, to share the catastrophe. Our fears are further increased by remembrance of the fact, made known to us through the press some time since, that a portion of the Art Schools at South Kensington, erected under the supervision of the same *illustrious architect* who has designed the '62 edifice, caught fire while it yet contained paintings of great value,—one, at least, belonging to the Hampton Court collection. The building, however, was saved the ignominy of completely "lying in the dust," by the praiseworthy efforts of a number of sappers who were then resident on the premises. It is also rumoured that the South Kensington premises have been slightly on fire on other occasions. I trust this explanation may be of service in accounting for the conduct of the Commissioners.

AN ARTIST.

London, January 11th.

THE PROGRESS OF FINE ART IN THE HOUSES OF PARLIAMENT.

As the Art enrichments of the Houses of Parliament have advanced, they have been described in the *Art-Journal*; but, as these descriptions have been piecemeal, it is now proposed to give a brief but comprehensive account of the whole of these works as far as they go—which, by the way, is much short of the proposed completion. The public, generally, does not know what has been done, what remains to be done, nor the difficulties that have surrounded what has been accomplished. It is either not known, or not now remembered, that at the time of the competitions instituted for the election of artists for the execution of the proposed designs, those painters whom we were wont to regard as the magnates of our school, declined competition, and it is probable that the majority of them would have declined commissions which would have necessitated tutelage in a direction foreign to those studies whereon they had built up their names. The creation therefore of a new school was necessary, and thus all the men now employed, and who have been employed on these works for nearly twenty years, were young, and still open to new influences when they entered the field of competition. Fresco had never been cultivated in England—hence, and from other causes, the melancholy failures presented in the first fresco essays made on the staircase of the House of Lords, on themes from English poets. The exhibitions that were held in Westminster Hall, offered every encouragement to competitors; they were conducted in all fairness, and the awards met with universal approbation—the prizes in prospect were worth striving for, yet how little has the movement of that time left to its memory! Much was expected from the examples of the Houses of Parliament. It was certain that an impulse would be given to domestic decoration, if not among private individuals, surely among corporations and associated bodies who had space for mural paintings, and the means of paying for them. By the corporation of London, an example was set of decorating the Royal Exchange with unmeaning arabesques; and nearly all the decorative art that is in progress in private dwellings, is in the hands of foreign artists. It is, however, intended here only to sum up what has been done in legitimate Fine Art in the Houses of Parliament.

The entrance by Westminster Hall is by no means favourable to a consideration of the proportions of the new buildings, as the impression made by its vast area and lofty roof dwarfs every other interior. After the great hall, that of St. Stephen feels contracted, though really spacious. Here, as everywhere else throughout the buildings, the eye is embarrassed by the glare of coloured glass; though as yet there are no paintings to suffer by the extinction which painted glass, by its proximity to pictures, always inflicts. The sculptural adornments of St. Stephen's Hall are complete, consisting of twelve statues of men, once eminent members of the House of Commons, six on each side. On the left are Burke, by Theed; Fox and Lord Mansfield, by Baily; Lord Somers, by Marshall; Lord Falkland, by Bell; and Lord Clarendon, by Marshall. On the right side, commencing at the entrance to the central hall, there are Hampden, by Foley; Selden, also by Foley; Walpole, by Bell; Chatham, by MacDowell; Pitt, by the same, and a statue of Grattan, by Carew. As a whole, these statues form as fine a series as is anywhere to be found; some of them are too strongly marked by personal allusion, the desire to confirm which is a perfect security against everything ultra-dramatic. But these works tend in an opposite direction; there is an air of business about every one of them—even in those in military equipment the hero is sunk and the statesman predominates. This is as it should be, for these men are commemorated as senators—men of thought. If it be desirable to see a contrast to them—a man of action—it will be found in Marochetti's Cœur de Lion, just outside: a fine statue, but which, after all, is so entirely unfinished, that we could never regard it otherwise than a sketch. The garb which we call evening dress is the despair of the sculptor; nevertheless, in one or two cases it is disposed of with a great measure of success. In his statue of Fox, Baily has not essayed to seize the generous points of the character. If, in the mind of the sculptor, the current of emphatic eloquence could not be described without the uplifted right arm, it had been better even to have desisted from any attempt at such description, because the raising of the arm, as it appears there, is ungainly in action and bad in composition. Even allowing it to be Fox's habit, it should have been omitted, for the figure has no poetic or rhetorical character, it is only impressive by its bulk. On the other hand, the refinement of Pitt, by MacDowell, is excessive; the figure is all over mind, even to the minutest wrinkle of the silk stockings—if any minute wrinkle there be. These men might have been modelled from their speeches as to their outwards; we cannot fancy a man of potent and penetrating eloquence an exquisite in dress. But the treatment of the statue is a reflex

to the feeling of the sculptor; and marvellous it is how nearly approximate are perfection and failure as results of the working of one intelligence. The executive feeling we see in the statue of Pitt, is such as well becomes a tender and youthful female figure, seeming in the flesh, yet exalted far above it. We miss the flashing of Pitt's hair and eyes at his best time—for that is the period at which, to do justice to these statesmen, they should be represented.

Both Falkland and Hampden are fine statues; they are conceived in the right vein, being at once deliberative and military—the former characteristic preponderating; not one chapter of a life, but an entire biography. About Falkland and Hampden there was nothing demonstrative or scenic; but it would have been all but impossible for artists of certain schools to have suppressed that theatrical tendency which distinguishes all their works, especially in dealing with military allusions. The statues of Grattan and Burke are also meritorious works. The latter, however, is framed in busy drapery, which might well be spared; and the movement of Grattan is rather that of a master of ceremonies, than of a dignified orator. But, on the whole, these statues will bear comparison with any other extant series, being greatly superior to a long list of modern public works, both foreign and native, in thoughtful intelligence.

Sculpture suffers much less by the proximity of coloured glass than does painting. The colours of the latter are not only entirely superseded by stained glass, but when the sun shines, the hues of the glass are thrown with great vividness on the pictures, to the utter destruction of effect and colour. The inconveniences of stained glass have been much felt by Mr. Maclise during the execution of his great work in the Royal Gallery. Sir Charles Barry, before his death, is believed to have intended the substitution of plain glass in that gallery, but the change has never been effected. Between the statues there are panels intended for pictures, which it is hoped will be painted in the stereochrome, or water-glass method (described a few months ago in the *Art-Journal*), as works painted in this way gain greatly in many respects in comparison with fresco, especially in the absence of dryness of surface, and the despotic severity of line that seems inseparably from the old method.

St. Stephen's Hall leads to the Central Hall, whence, right and left, branch off the corridors—that on the right leading to the House of Lords, and that on the left to the House of Commons. The direction of these corridors is straight through the Central Hall, so that when all the doors are open on any occasion of ceremony, the Queen on the throne in the House of Lords, and the Speaker in the chair in the Commons, can see each other. In each of these corridors there are eight panels for pictures, four on each side, and the half of the panels in each is filled with subjects from English history of the time of the Stuarts. To Mr. Ward has been allotted the Commons' corridor, and to Mr. Cope that of the Lords; but in these dark passages all constructive and executive art is lost, insomuch that it is greatly to be regretted pictures should be placed where they cannot be seen—that some other form of embellishment had not been devised more suitable for a degree of light so low, and better adapted to resist the overbearing stained glass. The first picture on the right is 'Charles II. assisted in his escape by Jane Lane.' This is the last that has been placed, and was described in a recent number of this Journal. It has been most probably suggested by Macaulay's History, wherein it is mentioned that, after the battle of Worcester, Charles, attired as a servant, attended Mrs. Lane seated on a pillion and riding on horseback behind him to a distant part of the country, on a visit to a friend or relative, a journey undertaken with the view of assisting Charles to escape from the immediate neighbourhood of the troops of the Parliament. The next fresco on the same side is the 'Execution of Montrose at Edinburgh,'—the executioner in the act of tying Wishart's book round his neck. The opposite panel on the left contains the 'Last Sleep of Argyle,' which is the best of Mr. Ward's frescoes; the subject is perhaps from Macaulay, and from the same source is 'Alice Lisle concealing Fugitives from the Battle of Sedgemoor,'—these fugitives were John Hicks and Richard Nelthorpe, a lawyer who had been outlawed in consequence of his complicity in the Rye House plot. All these pictures have been already critically described by us. It would be impossible to paint such works on the walls in the subdued light of these corridors; they were therefore painted on large slabs of slate, and fixed in their places, leaving at the back an interval for the circulation of air, a device which will secure them against the fate of the frescoes that have perished on the staircase of the House of Lords, if the cause of their destruction be damp.

On the right of the Central Hall is the Lords' corridor, in which also four of the eight panels have been filled by Mr. Cope. The subjects of these frescoes are likewise from English history of the seventeenth century, being—the 'Embarkation of the Pilgrim Fathers in the year 1620, in the ship *Mayflower*, bound for New England.' To the details, which are found in Bradford's Journal, the artist has adhered as closely as possible. Another is the 'Parting of Lord and Lady Russell,' before the execution of the former. In this last interview Lord Russell says to his wife, as she grasps his hand, "This flesh you now feel, in a few hours must be cold"—words attributed to him in Earl Russell's narrative. The third is the 'Burial of Charles I. at Windsor,' the moment chosen being that at which the Governor, Whichcote, prevents Bishop Juxon from reading the funeral service. The fourth and last-placed fresco of this series is the 'Raising of the Royal Standard at Nottingham.' Of these four, the best are 'Lord and Lady Russell,' and the 'Burial of Charles I.' The latter especially is a well-arranged and effective picture. The snow on the ground is a happy incident, more valuable here than it would be in a work seen in a broad light; indeed this corridor is so dark—darker than that of the Commons—that the 'Raising of the Royal Standard' cannot be seen at all in a dull day. Perhaps Mr. Ward, more than Mr. Cope, has simplified his compositions, with a view to that kind of strong opposition which alone can be made to tell in places so unfavourable for pictures; we feel this in the Argyle picture, also in the last, the 'Escape of Charles II.'

In the House of Lords the dominant Fine Art enrichments are six frescoes, three at the throne end of the house, and three at the opposite end. When the house is brilliantly lighted by gas, these works look well, though their details cannot be satisfactorily examined at the height at which they are placed; but by daylight they cannot be seen. Two of the three by Maclise—the 'Spirit of Justice,' and the 'Spirit of Chivalry,' are of rare excellence. In the former Justice stands ministering between two geniuses, and before her stand and kneel an assemblage of appellants to her judgment. In this grand picture—placed, alas! out of sight—every figure bears a pronounced and well-described character, and the whole is admirably put together. The 'Spirit of Chivalry' is very similar to the other in composition; the principal figure stands upon a dais, supported by a knight and a bishop, and in the lower planes of the picture there are knights, ladies, and minstrels, all offering homage to the "spirit." The 'Spirit of Religion,' the third, is by J. C. Horsley; it is placed between the other two, and here the spirit is represented by a rite, apparently the reception of some pagan king into the bosom of the church. The three frescoes over the throne still refer to Religion, Justice, and Chivalry, but instead of the *spirit*, we have the *practice* in historical instances. The religious motive here is the 'Baptism of St. Ethelbert,' by Dyce; Chivalry is set forth in its most important ceremony—that of conferring knighthood, the particular instance being the 'Knighting of the Black Prince by Edward III.;' this was painted by Cope, and by the same artist is the picture wherein is exemplified administrative justice, the subject being 'Prince Henry acknowledging the authority of Judge Gascoigne.'

The House of Lords is ninety feet in length, forty-five in breadth, and the same number of feet in height; but it is so full of ornament and furniture that it does not look by any means so large. We cannot help thinking that the smoke from the lights has already done much to dim the lustre of the paintings. The stained-glass windows are twelve in number, and each contains eight painted effigies of members of the different royal lines that have occupied the English throne from William the Conqueror to William IV. and Queen Adelaide. Between the windows are placed statues of the barons who were immediately instrumental in wresting from King John the Magna Charta. Of these there are eighteen, all of course imaginary figures, commencing with Stephen Langton, Archbishop of Canterbury, and ending with Eustace de Vesci and William de Mowbray. The names of those filling up the wide interval need not be recounted; it may, however, be necessary to note that the sculptors are J. Thomas, P. MacDowell, R.A., W. F. Woodington, H. Timbrell, J. S. Westmacott, J. Thornycroft, F. Thrupp, and H. A. Ritchie, some of whom are still but little known to fame.

Any description of the minor enrichments of the House of Lords would extend this notice to a length much beyond what could be given to it. It is enough to say that by means of arms and monograms, and every kind of pregnant devices, all possible honour is done to historical memories.

Passing to the left of the throne, we enter the Prince's Chamber, which serves as a kind of ante-room to the House of Lords: it is here that the sovereign is received by the lords on entering from the Royal Gallery. The Prince's Chamber is much better lighted than either of the houses. It is this room in which is placed Gibson's fine marble group—the Queen seated on the throne, supported by figures representing Mercy and Justice. This grand work is too large for the room, the dimensions of which it shrinks, and diminishes the value of everything near it. It is useless to tell us that it is intended to be seen from the Royal Gallery; its effect from that room is better, but still the doorway is but a mean framework for such a work. It was certainly a grave error to place it in the Prince's Chamber, where, in truth, it not only cannot be seen, but where it reduces everything around it. In addition to this group, the ornaments of the chamber are principally a long series of portraits of members of the Tudor line and its branches, beginning with Henry VII., and ending with Jane Grey and Lord Guildford Dudley. These so-called portraits can only be regarded as decorative

accessories; they are contemptible as works of Art, and being painted on diapered gilt fields importune the eye to the disadvantage of all else in the room. The panels that run round the room are filled by bronze alto-relievi—six on each side. These compositions are by Theed; the subjects are—the Field of the Cloth of Gold, the Visit of Charles V. to Henry VIII.; the Escape of Mary Queen of Scots; the Murder of Rizzio; Mary looking back to France; Queen Elizabeth knighting Drake; Raleigh spreading his Cloak before the Queen; the Death of Sir Philip Sidney; Edward VI. granting a Charter to Christ's Hospital; Lady Jane Grey at her Studies, Sebastian Cabot before Henry VII.; and Catherine of Arragon Pleading. Over one of the fire-places is a plaster cast, coloured like oak, representing Queen Philippa pleading to Edward III. for the Burgesses of Calais. This was placed here experimentally before any of these panels were filled, and it has not yet been removed. The minor ornaments in this room are shields with the armorial bearings of the sovereigns since the Conquest, the arms of England, Scotland, and Ireland, with quatrefoil borders round them having *fleurs-de-lis* and coronals on the central angles and at the corners; indeed, wherever the eye rests, it is met by painting, carving, or gilding. Much of—indeed, we believe all—the carving here and throughout the Palace was cut by machinery,—that invention known as Jordan's Patent. The light is better here than in the House of Lords, because the windows are not entirely filled with painted glass; but in the arrangements of the decorations, those panels and compositions that require a strong light are kept below, in the dark, while those that might have been placed in a subdued light occupy the best lighted spaces in the room. A mere symmetrical disposition is not always the best when it presents anything worth looking at—the arrangement of a room like this should have been the subject of as much study as that of a large and complicated picture.

From the Prince's Chamber we enter the Royal Gallery, where Mr. Maclise is engaged in finishing his magnificent picture (the 'Meeting of Wellington and Blücher after the Battle of Waterloo') which was described at length in a recent number.

The House of Commons calls for little remark, as it is really not much more richly decorated than it might have been the pleasure of even Cromwell to see, with a plentiful exchequer, and artists to do the work. The windows were first filled with stained glass, but as the members complained of the want of light in the day-time, the deeply-toned designs were removed for something much plainer. Here the study has been rather the comfort of the members than luxurious ornamentation; hence the various experiments in the lighting and ventilation of this house have cost sums fabulous, as having reference to ends seemingly so commonplace.

At the south extremity of the Royal Gallery is the entrance to the Queen's Robing-Room, in which Mr. Dyce was commissioned to paint the History of King Arthur; it is understood, however, the work is at a stand still; but if not, its progress is very slow. In reference to the frescoes in this room, it will be remembered, that according to a recent report of the Commissioners of Fine Arts the period for their completion is long past. In that document it is also shown that Mr. Dyce has not in any way kept faith with the Commissioners. If any decision has been come to in this case, it is not yet publicly known.

To the right of the lobby of the House of Lords is the Peers' Robing-Room, in which Mr. Herbert has long been engaged on a series of subjects picturing Human Justice and its development in law and judgment. The pictures, as they will stand when finished, will be—in a single compartment on the west side, Moses bringing down the Tables of the Law to the Israelites; in two small compartments on the east side, the Fall of Man and his Condemnation to Labour; on the south side, in the larger compartment, the Judgment of Solomon; in the two smaller, The Visit of the Queen of Sheba, and The Building of the Temple; on the north side, in the larger compartment, the Judgment of Daniel; in the two smaller, Daniel in the Lion's Den, and the Vision of Daniel. Complaints have been made of the tardy progress of these works; but Mr. Herbert is perhaps the most fastidious painter of the English school. Even in the so-called Poets' Hall, he cut out nearly the whole of his fresco not less than five times, and we believe he has satisfied the Commissioners that he devotes his time almost exclusively to these works, making the most elaborate cartoons, and painting many of his studies in oil the better to study their effect. Mr. Herbert is favourable to the new method of water-glass painting—that in which Mr. Maclise is working out his great picture, but for the sake of uniformity he will, we believe, adhere to fresco in the paintings on which he is now engaged.

The eastern passage in the central hall leads to the staircase in which is situated the upper waiting hall (*quondam* Poets' Hall), on the panels of which were painted those unfortunate works which are now rapidly scaling off the walls. Costly enough though they were, these pictures were only intended as experiments, and that a majority of them is disappearing cannot be a source of grief to any persons who were concerned in establishing them there; we cannot believe that even the artists lament their dissolution. One of them, that by Herbert, is of the rarest excellence, but of the others, the best rise but moderately above commonplace. We have watched, and registered from time to time, their piecemeal decay—the cause of which it is a matter of great interest to ascertain, since it is so positively denied to be damp. The subjects are Griselda's first trial of Patience—Chaucer, by C. W. Cope, R.A.; St. George overcoming the Dragon—Spencer, G. F. Watts; Lear disinheriting Cordelia—Shakespeare, J. R. Herbert, R.A.; Satan touched by Ithuriel's Spear—Milton, J. C. Horsley; St. Cecilia—Dryden, J. Tenniel; the Personification of the Thames—Pope, Edward Armitage; the Death of Marmion—Scott, Edward Armitage; and the Death of Lara—Byron, C. W. Cope, R.A. Of these artists it will be observed that only two, Herbert and Cope, have received further commissions up to the present time.

It may be well here to mention the frescoes that are to come for the completion of the Corridor series: there are yet to be painted by Mr. Ward, in the Commons' Corridor, Monk declaring a free Parliament; the Landing of Charles II.; the Acquittal of the Seven Bishops; and the Lords and Commons presenting the Crown to William and Mary in the Banqueting Hall; and in the Lords' Corridor, yet to be placed by Mr. Cope, are Basing House defended by the Cavaliers against the Parliamentary Army; the Expulsion of the Fellows of a College at Oxford, for refusing to sign the Covenant; Speaker Lenthall asserting the privileges of the Commons against Charles I., when the attempt was made to seize the five members; and the Setting out of the Train Bands from London to raise the siege of the City of Gloucester—all these will be painted in fresco on slate slabs, and placed in the corridors—and thus will be completed the two series.

There are in the Committee Rooms some pictures which the Government has thought fit to purchase for disposition in the houses; but where a light is to be found sufficiently good to show them, is not easily determinable, save in apartments closed to the public.

Here, then, are enumerated the fresco and sculptural works of the Houses of Parliament, as far as they go. It might be interesting to know what is yet to come, but we have not space for that now; neither can the present generation hope to see much of that which is intended at the present rate of progress—as that which has been effected has cost nearly, from first to last, twenty years of labour; and, as the course of that labour has not of late run very smooth, it is most probable that the next twenty years may not even be so productive.

THE INTERNATIONAL EXHIBITION OF 1862.

WHATEVER strictures the gradual development of the proposed details of the project may have drawn forth, there can be no question that, on its first promulgation, it was received with unlimited and undoubting approval. There was a reliant confidence, which accepted the preliminary outline of the scheme, full of hopeful augury as to the cordiality and extent of the co-operation on which it might fairly reckon. Despite the reluctance which some important producers evidenced to incur the necessary expenditure for another competitive display, still there was a large and powerful phalanx of adherents, whose immediate acceptance of the challenge at once converted the proposition into a fact. Ready and eager for the task it involved, they stopped not to ask the conditions of the struggle.

It was not till after the course of action determined in official quarters proved, in many respects, so pregnant with injury to the national character of the Exhibition, as well as to the private interests of the exhibitors, that any remonstrance from either the public or the press was heard. And so far from such expression of opinion manifesting ill-will, as the "authorities" would infer, they are the strongest evidences of a desire that the scheme should be worked out with a full and creditable success. At the present moment, whilst suffering from the irreparable loss which the country so deeply mourns, it is more than ever imperative that it should be fully and fairly discussed.

There can be no doubt that the death of the Prince Consort is a heavy blow, and great discouragement to the effective working of a scheme to which he brought not only the powerful influence of his elevated position, but also that of a high order of general intelligence, combined with untiring energy and unflagging zeal. The trust of directing the future of a project, from which he who gave it birth has been so suddenly called away, has become a solemn as well as onerous responsibility, and we must be zealously watchful that no objectionable policy be allowed to dim the brilliancy which should hallow and crown its completion.

Our comments will be made in the spirit of a hearty desire to realise the general object of the plan, though we must, for reasons given, express our objection to some of the official conditions, of which we question both the judgment and propriety. We cannot ignore the experience resulting from years of labour in the advancement of Art and Art-manufacture, together with that knowledge

of the interests and requirements gained by long and intimate connection with the highest producers in both those classes. We should be unworthy of, and unfaithful to, the trust which is so generally reposed in us, did we shrink from the duty of canvassing the merits or demerits of any project that so largely affects the interests we are especially bound to protect and advance. Most gladly would we have hailed such a development of the plan as would have deserved our unqualified approval and advocacy, which should then have been cheerfully and zealously given.

We have the interests of the Exhibition too sincerely at heart, both for the credit of the nation, its artists and manufacturers, to hesitate in the expression of opinion upon points of management by which it is likely to be hazarded—and therefore proceed with our task.

In respect to the conditions imposed by the Royal Commissioners upon those who are desirous to have their exhibits noted in the Official Illustrated Catalogue, we have already given our opinions.

Our augury as to the failure of this project seems hastening to fulfilment at a very early date. The official report in the *Journal of the Society of Arts* states, in regard to claims from British exhibitors, that "2,500 were received in one week. It is expected that the total number will reach 8,000."

And in reference to the Official Illustrated Catalogue the following paragraph appears:—

"The method adopted for the production of the Illustrated Catalogue appears to be received with favour, many pages have already been taken by exhibitors for the more detailed descriptions and illustrations of their goods."

Out of an aggregate of 8,000 British exhibitors *many pages have already been taken.* And this is considered a *favourable* prospect for the promoters of the Official Illustrated Catalogue. Why, such a fact proclaims its title a misnomer. In just such proportion as the "many pages" will bear to the 8,000 British, excluding all recognition of the foreign, exhibitors, so will the claim of the work to be considered a catalogue of the Exhibition be sustained.

We confess to some anxiety as to the style of literature which, under the authority of the Royal Commissioners, will adorn its pages. When producers *pay* for the privilege of criticising their own works, there can be little doubt that they will improve the opportunity.

Those who submit to a charge of £5 per page, exclusive of the cost of illustration, know what the payment secures, and will enforce the bond. No editorial functions of revision or rejection will be permitted here. The pages are sold, and he who buys will use them at his pleasure—and justly so.

The dissatisfaction in regard to the allotment of space is still widely spread. From the official journal of the Royal Commissioners we quote the following paragraph:—"Her Majesty's Commissioners are still engaged in receiving notices of acceptance by British exhibitors of the space allotted to them. Against such allotments, it is understood that 2,500 appeals have been lodged—a number about 250 times as great as that in the Exhibition of 1851." The *Daily Telegraph* states that "Christmas-eve brought no fewer than 2,500 of these missives, 2,400 of which, we are told, were in terms of complaint."

Superiority to average productions should be an arbitrary enactment in the admission of every exhibit; and if this be enforced, the Royal Commissioners will be immediately and finally relieved from all anxiety about want of accommodation. The unrestricted and unchecked occupancy of the space which may have been allotted to an exhibitor is fraught with serious mischief. This appears to be the state of affairs in France also.

Had a higher standard of merit been made the indispensable qualification, without which no work would have been received, much of this difficulty would have been obviated. But the chief struggle has been for space; and whether when obtained it could or would be filled worthily, is left to the chapter of accidents.

We cannot but consider that a grievous error has been committed by tolerating the admission of mere retailers as exhibitors. Under the false pretence of being either "manufacturers" or "producers," many dealers have secured exhibiting space. Unless it be insisted that the names of the manufacturers shall appear in conjunction with the works sent in by this class of exhibitors, much injury to the real "producers" will result. This should be made imperative by the Royal Commissioners, and not left to be enforced by the manufacturers, who are in some instances so hampered by trade connections that they cannot insist upon such a stipulation without incurring personal ill-feeling, as well as loss.

In our last month's article upon this topic, we referred to the determination of the central executive in the first instance to ignore the agency of local committees, the difficulties which resulted, and their ultimate establishment. Amongst other decisions confided to them was the absolute disposal of the aggregate space allotted to the class which these committees represented. The terms in which this power was conveyed were sufficiently explicit.

The Royal Commissioners disclaimed all intention to inquire into any difference of opinion, should any arise, as to the adjudication of the local committees. They proposed only to exercise power of rejection, so that no object contrary to the general decision might, through any inadvertency on the part of the committee, be admitted.

The official regulations further stipulated that, in the event of any appeal being made against the decision of a local committee, such appeal must be addressed to that committee, and forwarded to the Royal Commissioners, with such comments on the case as the local committee deem advisable.

To these conditions the Royal Commissioners distinctly pledged themselves; but, notwithstanding, they have, in some cases, without any reference to the local committees, revoked their decision, and materially altered the spaces which had been assigned to exhibitors. Such conduct has led to protest on the part of committees and individuals, which the Commissioners should not have subjected themselves to. By whomsoever these breaches of faith have been perpetrated, they ought to have been at once repudiated by the higher authorities, as in violation of conditions to which their honour had been pledged. No excuse can be admitted as justification for such proceedings.

It is a matter of deep regret that one source from which Art-manufactures might have reasonably expected essential assistance has proved barren of results. We refer to the schools of design established throughout the country. From the results of recent competitions, it appears, after more than twenty years of action, the tuition they have afforded is of little practical value: this is a lamentable sequel to the establishment of institutions whose operations were to have been, and we hesitate not to say might have been, most valuable to English manufacture.

Surely after the vast national and private expenditure upon these schools, prior to and since 1851, they ought to be in a position to render good service to Art-manufacture. There must be a cause for such signal failure; and vital as the question is, affecting their existence, we shall, on a future occasion, give it serious and full consideration.

The subject of the inefficiency of the various approaches to the Exhibition Building, to accommodate the vast concourse of carriages that may reasonably be expected to crowd the thoroughfares, is now exciting very general comment. The leading journal has had two conclusive articles upon the subject, and it is to be feared that unless the difficulty be grappled with at once, there will be no time to obviate it, and it must prove fatal to the interests of the Exhibition. Even for the ordinary traffic, the roads are not sufficiently wide; and this must have been obvious eighteen months since; yet it does not appear that any effectual steps have been taken to meet so indispensable a necessity.

If the numbers which are expected approach the estimates made, and the thoroughfares remain in their present condition, those visitors who travel one hundred miles or more by rail to London, may find that distance more readily accomplished than the few miles through the Metropolis to South Kensington.

Much indisposition has been evinced on the part of collectors in England, to lend their pictorial treasures for the purposes of the Exhibition. Though in some respects naturally, especially with the reticence manifested by the Royal Commissioners to take any risk upon themselves in regard to the security of these loans; still, upon such an occasion as that referred to, some self-denial and even liability for a great national purpose should be submitted to.

The Art-wealth of England will by thousands, at home and from abroad, be judged by the display at South Kensington this year—and this fact should urge upon the fortunate possessors of the finest exponents of British Art, to assist in securing such a representation of its powers as shall be worthy the nation. There is also a prestige attaching to the ownership of works of this character, which such a publicity as that now about to offer itself will make of increased value.

The following is the official announcement determining the issue of season tickets:—"Her Majesty's Commissioners and the Council of the Royal Horticultural Society have entered into arrangements, by which it is agreed that the price of a season ticket of free admission to both the Horticultural Gardens and the Exhibition, shall be five guineas."

If this be persisted in, it will seriously limit the subscriptions. It is scarcely fair to levy a compulsory payment in favour of the Horticultural Society, upon all who are disposed to take season tickets for the International Exhibition—the two institutions being totally distinct from each other. By this arrangement, the price of the ticket is so enhanced as to preclude many from becoming purchasers who, upon more equitable and moderate terms, would gladly have subscribed. There is also a scheme by which an extra payment of 6*d.* will secure admission into the building *through the Horticultural Gardens.*

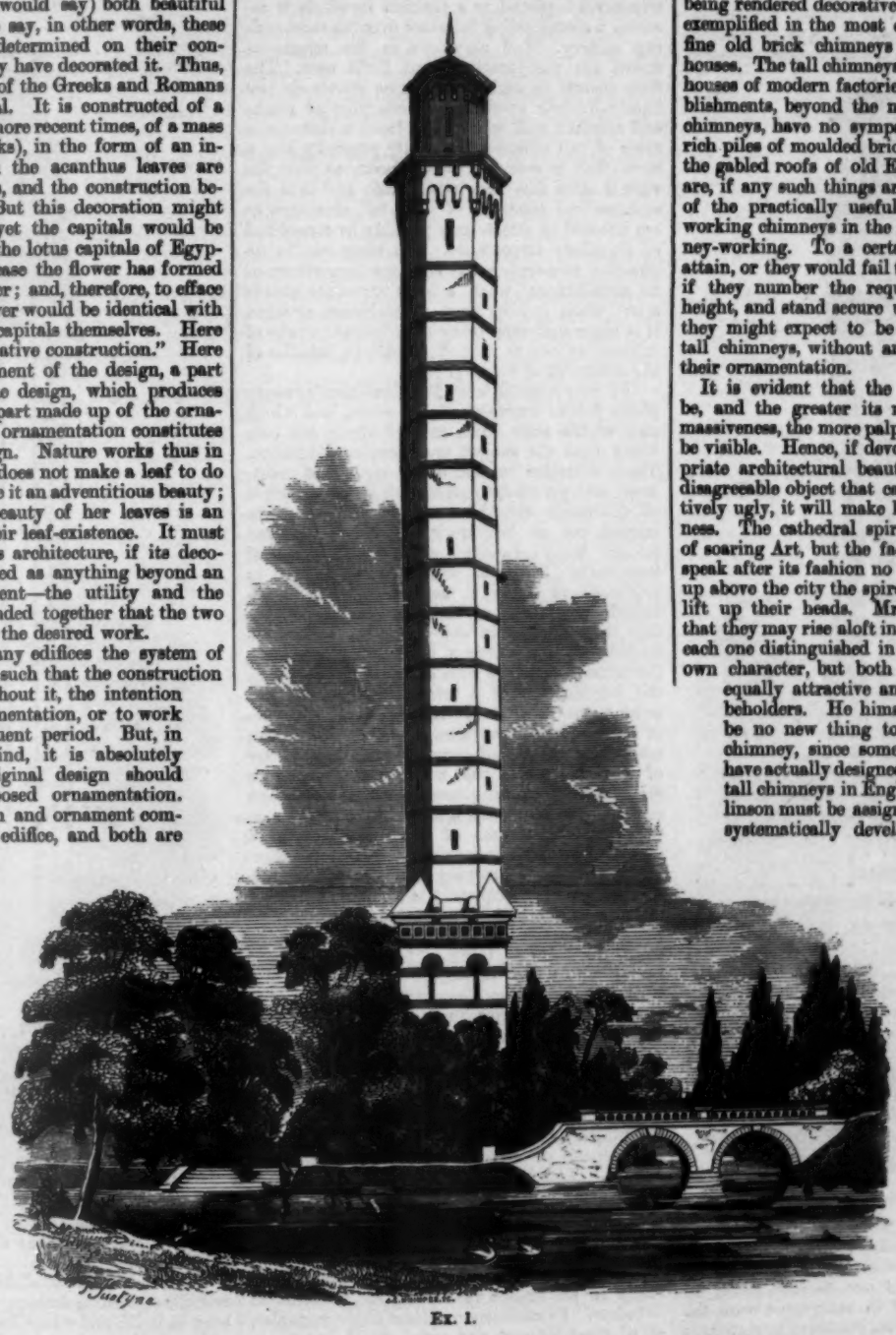
We shall not at present offer any comment upon the experiments which have been made in decorating the building, as the "authorities" state that those already tried will not be adopted. We shall content ourselves with one general remark, viz., that the colouring should be of the most simple character, so as not to attract the eye from the "exhibits," which should and will form the essential and legitimate decoration of the building.

TALL CHIMNEY SHAFTS.*

In the apparently very trifling difference between the words "decorative" and "decorated" is set forth that grand lesson in architecture which so few architects have ever been able thoroughly to understand. After various methods, and in different degrees, they all may have aimed at the attainment of beauty in their works; but, with rare exceptions, they have regarded the elements of beauty as being altogether distinct and separate from the practical utility of any work; and so, when their design had been completed with a view to the purpose to be served by it, they have added what they held to be ornamental, and thus their work became (as they would say) both beautiful and useful. That is to say, in other words, these architects have first determined on their construction, and then they have decorated it. Thus, the Corinthian capital of the Greeks and Romans is a "decorated" capital. It is constructed of a block of stone (or, in more recent times, of a mass of compo-covered bricks), in the form of an inverted bell; and then the acanthus leaves are ranged around in tiers, and the construction becomes "decorated." But this decoration might be stripped off, and yet the capitals would be capitals still. Not so the lotus capitals of Egyptian Thebes; in their case the flower has formed the architectural member; and, therefore, to efface the presence of the flower would be identical with the destruction of the capitals themselves. Here are examples of "decorative construction." Here the ornament is an element of the design, a part of the work itself; the design, which produces the construction, is in part made up of the ornamentation, so that the ornamentation constitutes an integral of the design. Nature works thus in her architecture. She does not make a leaf to do leaf-work, and then give it an adventitious beauty; on the contrary, the beauty of her leaves is an inherent element of their leaf-existence. It must be the same with man's architecture, if its decoration is to be regarded as anything beyond an accessory or an accident—the utility and the beauty must be so blended together that the two in union shall produce the desired work.

It is true that in many edifices the system of ornamentation may be such that the construction may be completed without it, the intention being to add the ornamentation, or to work it out at some subsequent period. But, in every case of this kind, it is absolutely essential that the original design should comprehend the proposed ornamentation. Thus both construction and ornament combine to constitute the edifice, and both are equally components of the architect's original conception, though circumstances may have led to their separate execution. Thus, the decorative members and accessories of a building may be built up unwrought, in the block, and so left till some future time, when the sculptor may be summoned to develope their forms. Or, the ornamentation may consist of actual additions, such as may be produced in terra-cotta, or such as mosaics and incrustations of marbles and other precious materials. Still, all these things must have formed parts of the architect's plan, and he must have held his work to be incomplete until they should all assume their appointed places.

A very different thing from this is the erection of any building, and then looking to some future contingency for adventitious decorations—leaving the ornamentation of the work, in fact, for future experiment, and trusting to some subsequent devices to make good acknowledged deficiencies in the first design. This latter system is in the act of receiving a very significant illustration in the new building now erecting at South Kensington for the forthcoming Great Exhibition. It is said to be the designer's purpose to speculate upon the most advantageous processes and designs for the future adornment of his vast pile of monotonous brick-work. Possibly colour, under various conditions, may be applied to the blank arches, and even sculpture may be invoked to take a part in the ornamenting processes; yet who can reasonably expect anything from every conceivable effort of this kind, beyond a more or a less successful patchwork? On the other hand, the true ornament that grows with the growth of a building is admirably exemplified by Mr. Knowles, in his noble Grosvenor Hotel, adjoining the Victoria Railway Terminus; and, in like manner, in the cruciform church of the Irvingites, in Gordon Square, the ornament is true ornament, notwithstanding the circumstance that the brother architects, the Messrs. Brandon, were constrained to build in capitals and strings, &c., which even now have not been touched with the chisel. It is always well in these days to be able to refer to expressive examples of true and of fictitious ornamentation in architecture.



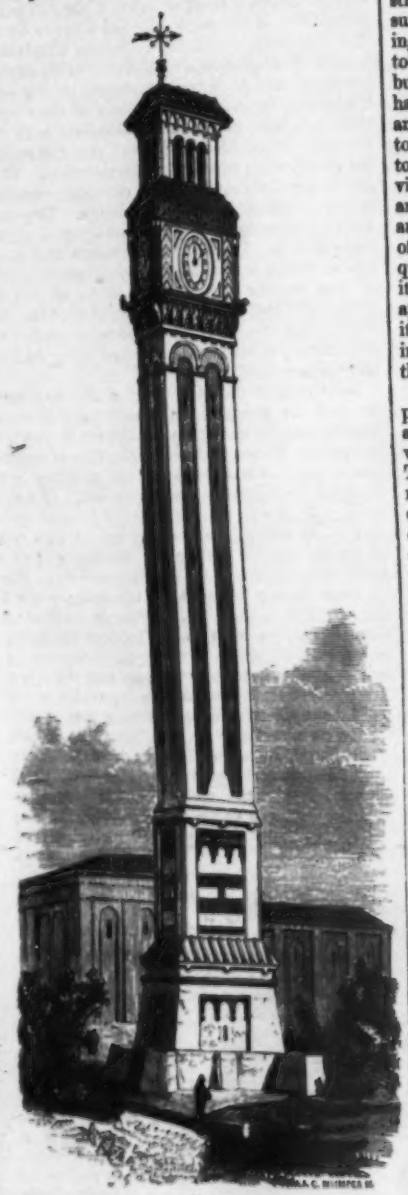
Ex. 1.

It might seem, perhaps, that the rule of "decorative construction" must give way in what might be considered as exceptional instances, when ornament, if introduced at all, would have to be added to certain works from the necessities of their particular characters. If so, it has been clearly and conclusively demonstrated that in at least one class of exceptional structures, decorative construction may exercise an unrestricted sway. The ordinary chimneys of the various classes of public and private edifices are seldom of essentially decorative character; and yet the possibility of their being rendered decorative in the highest degree is exemplified in the most effectual manner by the fine old brick chimneys of genuine Elizabethan houses. The tall chimneys, however, of the engine-houses of modern factories and other similar establishments, beyond the mere fact of their being chimneys, have no sympathy whatever with the rich piles of moulded brick-work that rise amidst the gabled roofs of old English mansions. They are, if any such things are in existence, examples of the practically useful in design. They are working chimneys in the strictest sense of chimney-working. To a certain elevation they must attain, or they would fail to work efficiently; and, if they number the required scores of feet in height, and stand secure upon solid foundations, they might expect to be pronounced perfect as tall chimneys, without any regard being had to their ornamentation.

It is evident that the taller a chimney may be, and the greater its necessary proportionate massiveness, the more palpably the structure must be visible. Hence, if devoid altogether of appropriate architectural beauty, a tall chimney is a disagreeable object that cannot be hid. If positively ugly, it will make known its positive ugliness. The cathedral spire may tell its own tale of soaring Art, but the factory chimney will also speak after its fashion no less impressively. Far up above the city the spire and the chimney-shaft lift up their heads. Mr. Rawlinson teaches us that they may rise aloft in architectural harmony, each one distinguished in a manner becoming its own character, but both the one and the other equally attractive and alike agreeable to all beholders. He himself tells us that it will be no new thing to add beauty to a tall chimney, since some of our best architects have actually designed and erected ornamental tall chimneys in England; still, to Mr. Rawlinson must be assigned the merit of having systematically developed the principles of decorative construction for tall chimneys. This gentleman, a civil engineer of high reputation, has produced a noble folio volume of lithographs, all of them examples of tall chimneys which, without being decorated, are thoroughly decorative. Their ornamentation is a part of themselves; and this is an ornamentation which shows how readily the most unsightly objects may be superseded by structures, that will be both beautiful in themselves, and will group well and effectively with other buildings. Now, such a volume may justly claim from us the cordial welcome that we are ready, with sincere satisfaction, to tender to its author. It is a publication that commands, in every sense, the sympathy of the *Art-Journal*. Mr. Rawlinson has taken in hand the task (to him a labour evidently of love) to extend the benign influences of true Art into a region, from which all Art had almost universally been excluded. And the circumstance that tall chimneys must be

* Designs for Factory, Furnace, and other Tall Chimneys. By R. Rawlinson, C.E. London.

seen wherever they exist, enhances greatly the value of the effort to render them beautiful in form and pleasing in ornamentation. The practicable character of his designs is also to be particularly noted, and especially commended, when we refer to Mr. Rawlinson's volume. He has not merely produced a very striking series of designs, that are unquestionably good, but which it would be too much even to hope to see carried out into practical realisation: far from this, these are precisely the tall chimneys that we may reasonably expect to see actually erected. In these days what we may designate *mercantile architecture* yields to none of the varied expressions of the architect's art. Our merchants as true merchant princes build their exchanges, their banks,



Ex. 2.

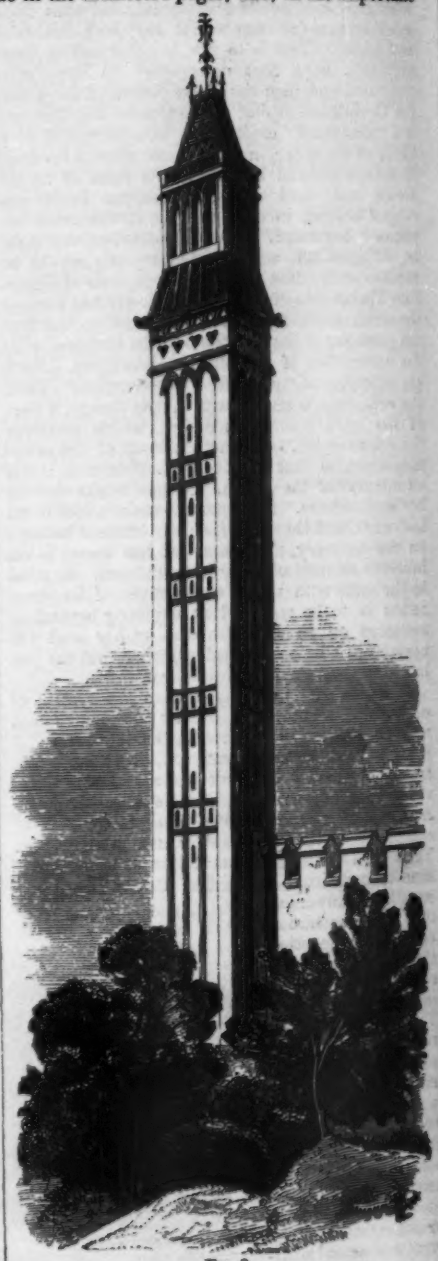
their offices, and their warehouses; and, in like manner, we may reasonably expect, in due time, to see the chimneys, which look abroad far and wide from the centres of manufacture, rising up in architectural beauty in accordance with the teaching of Mr. Rawlinson, instead of being tokens of reckless indifference to the external aspect of those very structures, which are more seen than any others and seen only externally. Such a change from the battering, cylindrical, clumsy shafts with which we are so unhappily familiar, can be effected only gradually, and in the course of a considerable space of time. For, tall chimneys that already are smoking in absolute ignorance of all decorative construction, and which are not even decorated, are generally securely founded and strongly built, and they exist in vast numbers. What we desire is, not the demolition of the tall chimneys that are in existence, but a most decided check upon their increase. There really now is no excuse for building up another of those brick monstrosities. It is not possible to entertain for them even the faintest lingering regard. They may take their places with other examples of tasteless utilitarianism. In future, let Mr. Rawlinson's system prevail, and so we may hope to have tall chimneys that all must admire wherever tall chimneys must necessarily exist.

The importance of designing tall chimneys in accordance with the views of Mr. Rawlinson then rises to its greatest height, when any one of these structures is placed in a position in which it assumes a commanding influence over the surrounding scenery. Tall chimneys in the streets of towns are comparatively but little seen. The busy passers to and fro in those streets do not habitually look upwards towards piles of bricks and mortar; and, when seen from a distance, a town of tall chimneys is pretty generally also a town that is canopied with smoke, so that the view is often dim and impalpable; and thus the architectural character of such tall chimneys as are situated in streets may possibly be considered of secondary importance. But there can be no question concerning the supreme importance of its architecture, when a lofty structure stands apart, when it rises from an eminence, or when it is associated with other architectural works of interest, as well as with the landscape beauties of the surrounding country.

We have selected from Mr. Rawlinson's twenty plates five as examples of his series, and which also, at the same time, may illustrate our own views upon the subject under our consideration. These examples exhibit much variety of treatment, and yet all are equally true to the principle of decorative construction. They may all be carried out in brickwork, bricks of different colours being available, with the addition of terra-cotta. Stone, of course, might be used in preference to bricks, if the stone were to be obtained. And it must be particularly observed, that these designs in every instance may be executed with the common bricks of any locality, the ornamentation in such cases being effected by the introduction of a few coloured bricks and some terra-cotta work. A judicious admixture of stone and brick-work might be effected, in like manner, in the case of every design. As a matter of course, indeed, the more costly materials might always be substituted for those of a less costly description; the great object, however, is to show that designs of the highest order of architectural excellence may be worked out effectively and in a becoming manner with simple materials, and consequently at a moderate cost.

Our example 1 is a detached chimney shaft, of octagonal section, constructed of banded brickwork, the cornices being of terra-cotta, and the partial roofing of cast iron. In example 2 a clock tower and a ventilating shaft are combined. Example 3 is a ventilating (or a chimney) shaft, adapted for a baronial residence, or for some of those magnificent mercantile establishments that are now frequently built in baronial style. Example 4 is a brick ventilating tower or chimney shaft of great architectural beauty, and also of the utmost simplicity, which at once recalls reminiscences of the well-known Campanile at Verona. And in example 5 we show Mr. Rawlinson's clever and effective specimen of what he is able to accomplish in a castellated style for a detached chimney shaft in either stone or brick masonry. This design was greatly admired by the lamented Prince Consort, who expressed a desire to see such a ventilating shaft erected at Windsor. In addition to fifteen other examples, all of great interest, and every one of them possessing distinctive features peculiar to themselves, Mr. Rawlinson has introduced into his volume a plate containing six beautiful designs for the crests of tall chimney shafts, together with two effective groups that severally form his title-page and his vignette, and three other plates of most carefully drawn plans, sections, and miscellaneous constructive details.

In the entire series there is not an individual specimen that might not be erected with the happiest effect; and, besides this, the whole are thoroughly practical in their character, that every design will admit of much modification and variety of treatment; so that from this publication Mr. Rawlinson may obtain what, in actual use, may be fairly entitled an inexhaustible collection of designs for the important structures which he has taken so heartily under his especial care. Mr. Rawlinson has already actually erected several "tall chimneys" from designs that appear in his volume. Thus, there is one on each side of the Great Birkenhead Docks, and another in the neighbourhood of London, at West Ham. They look as well in their realisation as the lithographs do in the architect's pages; and, in the important

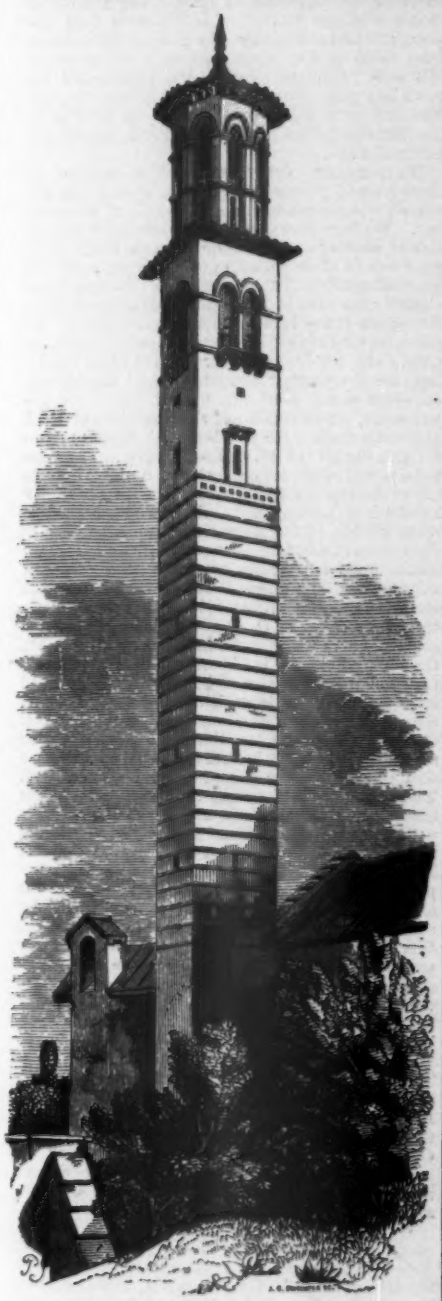


Ex. 3.

matter of their utility as chimneys, their success is complete.

There is common to all Mr. Rawlinson's designs one distinguishing feature, of paramount importance in itself, and which demands distinct recognition,—this is *the vertical line* which he always substitutes for the slope or "batter" of tall chimneys, as they are usually constructed. It is this vertical outline which imparts to the towers and turrets of Italy their peculiar beauty; and, on the other hand, it is because of their battering contour that our ordinary tall chimneys are so signally offensive to the eye. Mr. Rawlinson carries out in his lofty structures the principle of verticality, as well in their interior construction as in their external outline. The ordinary batter-

ing chimney is generally solid in construction, the inner space for the passage of the smoke being necessarily contracted at the summit—a structural condition of the building which seriously affects its utility by diminishing the flue-draught. The improved designs do away with this practical evil; they produce not only much better-looking chimneys, but also much better chimneys. They invariably contemplate, within the vertical external sides of the shaft, a vertical inner tube or flue. This tube is *cylindrical*, and being enclosed within a shaft that is square in its plan, it leaves open air-spaces between the inner and the outer members of the composition at the four angles,

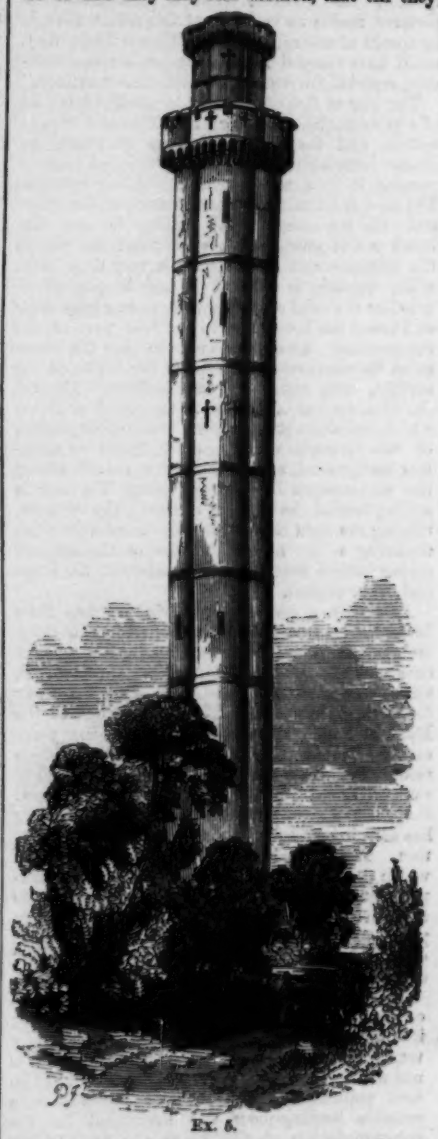


Ex. 4.

and thus imparts rigidity to the entire structure, while the internal heat is prevented from acting injuriously upon the external brickwork. Many chimneys of solid brickwork are cracked by the heat that acts so fiercely upon them internally: in the new forms of chimneys this risk is altogether avoided. We must add that the external shell of Mr. Rawlinson's chimneys diminishes in thickness *internally* from base to crest, thus forming his shafts as nature forms bones—combining strength with lightness. The plates of detail at the end of Mr. Rawlinson's volume fully illustrate his plans for construction.

Amongst those expressions of popular sentiment which are ordinarily designated taste and fashion, not the least satisfactory is the increasing interest which is shown by the English in the scenery and the architecture of our native England. Travelling at home now engages the attention of very many intelligent tourists, who, until of late years, would not have contemplated without disdain any trip that did not commence by crossing the salt-water frontier of the "tight little island." Whatever may in any way tend towards giving greater weight to the popular tendency for home travelling, deserves well in itself for that very reason. And whatever is calculated to remove blemishes and to add fresh attractions in the scenery of home, is doing its part towards making home travelling still more generally in favour. And the substitution of such graceful, slender structures as may rival the campaniles and watch-towers of Italy, and the minarets of the East, for the proverbially hideous factory chimneys, will not fail to fulfil its becoming part in enhancing the attractiveness of England to her own sons when in the peripatetic mood. One of Mr. Rawlinson's towers, rising above the woods of oak and beech, is the only thing still needed to complete the beauty of many an English landscape. And a group of these same towers will invariably invest with a fresh train of associations even the least engaging of the haunts of manufacturers. The practicability of this really decorative chimney construction is exemplified most happily in both Italy and the East. Minarets are commonly as tall and as slight in sectional area as our most offensive factory chimneys; and many are the early, tall, slight towers of Italy, which are thoroughly chimney-like in their proportions: and both towers and minarets still stand firmly, having so stood from century to century. Nor is there any reason whatever to prevent Mr. Rawlinson's principles of decorative construction from being applied with complete success to the chimneys of houses and of street-buildings of every order and description. Our chimneys, as we now habitually construct them, are, for the most part, abortions in either plain brick or pretentious stucco, made more frightful by cowls and other devices for facilitating (or perhaps obstructing) the free escape of smoke. It is quite time for us to commence afresh in our chimney building, and Mr. Rawlinson has shown us in the most effectual manner both in what direction and by what means to make our start and to hold on our way.

In taking leave of Mr. Rawlinson we desire to record our especial approval of the manner in which he has written, in his brief letter-press, on the use of bricks and of terra-cotta in the architecture of the present day; on brick-making also, on the treatment of brick-work composed of bricks of different colours, and on the judicious adaptation of the colour of the mortar to the bricks which it binds into a mass. Mr. Rawlinson's pages are replete with other eminently useful and instructive statements having reference to various practical matters particularly connected with the formation of solid foundations for tall chimneys, and with the erection of the chimneys themselves. All this is truly excellent. We prefer, however, to conclude with the following admirable passage: "Let our architects once more condescend to *design* for brick and terra-cotta; let them pay attention to the make of the materials, so as to ensure their coming together in use, and also design and describe minutely the colour and character of the mortar, and we may equal at least some of the best specimens of antiquity." In his description of the Gothic palaces of Venice ("Stones of Venice," ii. 260), Mr. Ruskin thus supports Mr. Rawlinson, upon the subject of brick architecture. "Here let me pause," he says, "to note what one would have thought was well enough known in England—yet I could not, perhaps, touch upon anything less considered—the real use of brick. Our fields of good clay were never given us to be made into oblong morsels of one size. They were given us that we might play with them, and that men who could not handle a chisel might knead out of them some expression of human thought. In the ancient architecture of the clay districts of Italy, every possible adaptation of the material is found exemplified, from the coarsest and most brittle kinds, used in the mass of the structure, to bricks for arches and plinths, cast in the most perfect curves, and of almost every size, strength, and hardness; and moulded bricks, wrought into flower-work and tracery as fine as raised patterns upon china. And just as many of the finest works of the Italian sculptors were executed in porcelain, many of the best thoughts of their architects are expressed in brick, or in the softer (more plastic) material of terra-cotta: and if this were so in Italy, where there is not one city from whose towers we may not descry the blue outline of Alp or Appenine, everlasting quarries of granite or marble, how much more ought it to be so among the fields of England! I believe that the best academy for her architects, for some half century to come, would be the brick-field; for of this they may rest assured, that till they



Ex. 5.

know how to use clay, they will never know how to use marble." And Mr. Street ("Brick and Marble Architecture of Italy," p. 268) thus confirms the high estimation in which bricks, as constructive materials, were held by the mediæval architects of continental Europe:—"Throughout large tracts of the Continent brick was the natural, and indeed the popular, material during the most palmy days of architecture in the middle ages." The time is come for the revival of brick architecture in thorough earnest, and for its adoption and recognition in England. We believe that our architects are capable of accomplishing much more than placing themselves side by side with their mediæval predecessors—those able workers in brick and terra-cotta. Let them aspire to equal them first, and then let them resolve to beat them—as the boys say, "*like bricks!*"

THE TURNER GALLERY.

THE CHAIN-PIER, BRIGHTON.

Engraved by R. Wallis.

This picture is one of a series which Turner painted about the year 1828, for the Earl of Egremont, to adorn the apartment in his lordship's mansion at Petworth, Sussex, known as the "Carved Chamber," from its being decorated with some splendid carvings by Grinling Gibbons, which now serve as beautiful frames to the pictures. The mansion is now the property of Lord Leconfield, the title somewhat recently conferred on General Wyndham, who inherited the Egremont estates.

It is singular that Dr. Waagen, who devotes some pages of his "Art Treasures in Great Britain," to a description of the Petworth pictures, makes no mention of this series, though he speaks of several others by Turner: how they could have escaped his observation is unaccountable, especially in connection with their "settings."

The pier at Brighton is not in itself an object of a picturesque character; but Turner's imagination, and the artistic licenses in which he almost invariably indulged, have enabled him to present it in a masterly and brilliant manner. The view is taken from a point east of the pier-end; the sea seems to be rolling in over the beach as if it were shallow water; but the sea, at the extreme end of the pier, is very deep even when the tide is out, and it may be questioned whether it would ever present such an appearance as Turner has here given to the fore part of the composition; between it and the pier the water must be comparatively deep, as the boats on its surface, both right and left, indicate. Beyond the pier, the line of edifices in the parish of Hove, which includes a populous and fashionable portion of this favourite watering-place, forms an excellent background, and breaks to a certain extent the monotonous line of the pier. The sun is setting behind the elevated downs in the distance, tinging the light clouds with all conceivable hues, throwing a line of golden light on the sea, and giving intense depth to the shadows of the boats and other objects.

Less than a century ago Brighton was little better than a small village, inhabited by fishermen and their families; as late as 1793, the Steyne, now the grand promenade of the inhabitants and visitors, was a piece of common land, used by the fishermen for drying their nets. The foundations of the Marine Pavilion were laid about nine years earlier; but until the Prince Regent, afterwards George IV., made it his summer residence, Brighton progressed but slowly. The prince rendered it a place of attraction, and every succeeding year has seen it increasing in size, wealth, and population. The salubrity of the air, the facility with which the town may be reached from the metropolis, and the *prestige* it enjoys for amusements to allure those who have nothing to do but to pass away their time as pleasantly as they can, all contribute to make it a place of constant and crowded resort.

The pier has for some time past exchanged its original purpose of special utility for another; it is now nothing more than a promenade, and a very healthy and pleasant one too, and, so far, is not without its use. When Brighton began to be well populated, and a town of importance, a suitable landing-place was demanded for the accommodation of visitors, as well as for those who crossed from that part of the coast to France, or were returning from the opposite side of the Channel to our own. The beach is rough, shingly, and altogether inconvenient for landsfolk desirous of enjoying a few hours' sail on the clear blue sea; for at Brighton the water is peculiarly transparent, arising, it may be presumed, from the absence of sand in its bed. The chain-pier was, therefore, projected, and commenced in 1822, under the superintendence of Captain Brown. In little more than a year it was finished and opened as a place of embarkation. During a tremendous storm in October, 1833, it sustained very considerable damage—the third span from the shore was broken down, some of the suspension rods and chains were snapped asunder, and others were displaced.

Newhaven has now superseded Brighton as a point of embarkation for the Continent.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Edinburgh.—A tribute to the memory of the officers and privates of the 78th Highlanders who fell in the late Indian war is being erected on the north side of the Castle Esplanade in this city. The memorial is in the form of a Celtic cross, sixteen feet in height, resting upon an oblong double base, nine feet high. The four sides of the intersection of the base are embellished with small panels, bearing the names of the various battles in which the regiment has been engaged since its formation; and on the surfaces of the upper section are to be recorded the names of all those who fell in actual warfare in India. The shaft of the cross is decorated: a deer and an elephant, the armorial bearings of the regiment, are sculptured, in bas-relief, on the base, by Mr. G. Maccallum. The design is by Mr. R. Anderson, of Edinburgh.

Dublin.—The following prizes are offered for the year 1862, and are open to Art students of Irish birth or attending a school of Art in Ireland, to be awarded at an exhibition to be held on the 10th November, 1862, at the house of the Royal Dublin Society:—

1. For the best picture in oil colours, the subject historical or familiar, containing at least three figures to a scale of three feet—the scholarship of £40
2. For the best landscape in oil colours, the prize of £20

To be increased or lowered in amount, or wholly withheld, according to the merit of the works. The scholarship may be held for a second and third year, provided a work of adequate merit be produced in each year. All works must be delivered before two o'clock on Saturday, 1st November, 1862, at the house of the Royal Dublin Society, Kildare Street, Dublin, where the conditions and other particulars may be ascertained.—It is proposed to erect here a national monument in memory of the late Earl of Eglinton, who filled with so much satisfaction to men of all ranks and creeds, the onerous position of lord lieutenant. A public meeting has been held for the purpose of carrying out the object.

Cork.—The annual distribution of prizes to the students of the Cork School of Design took place on the evening of December 20th, in the lecture-room of the Royal Cork Institution. The School of Design in this city is not of very recent origin, and to aid in its support the ratepayers allow themselves to be taxed at the rate of a halfpenny in the pound; this produces considerably more than £200 a-year to assist in upholding what the chairman of the evening, Mr. J. F. Maguire, M.P., truly called "one of the most useful and valuable of their educational institutions. . . . . In that important essential, the progress of the pupils, the school is not only maintaining its position, but achieving more marked success. Thus, while the school of Dublin, the metropolis of our country, and possessing especial advantages to which Cork cannot aspire, obtained but seventeen medals this year, the Cork School carried off twenty-one;" of these, six were awarded to the artisan class. Of thirty-one prizes distributed to the Central School, seven were also given to the artisan class. Mr. Maguire concluded a long, appropriate, and stirring address by stating his intention, with the approbation of the committee, to apportion the sum of £20 in various prizes, to be contended for in the month of October next; and prizes, to the value of £5, to be competed for by the pupils of the drawing department in the "Christian Schools."

Manchester.—The annual meeting of the Manchester Academy of Arts was convened for the evening of December 31st last, when the members assembled at the Royal Institution: the chair was occupied by Mr. J. L. Brodie, recently elected president in the room of Mr. J. A. Hammersley, F.S.A., who has resigned the position he has so long held, and with satisfaction to the academical body. It is intended at the next meeting to propose a vote of thanks to the late president, and to elect him an honorary member of the Society. The report, read by the secretary, Mr. S. Rothwell, stated that the sales at the last exhibition of pictures amounted to £5,000: at the current exhibition they had already reached £1,800, and the prize-holders in the Manchester Art-Union had not yet selected the works to which they were entitled. The number who had attended the exhibition was 30,000; the average attendance now was 600 daily, and even this was increasing. The Academy was of opinion that the reduced price charged for the season tickets was justified by the increased number disposed of. Alluding to the proposed monuments in Manchester and Salford to the late Prince Consort, the Academy called upon all the members to use their utmost endeavours in favour of the good work. Mr. Calvert stated that the receipts during the past year had been £36 16s. 7½d., and the payments £25 8s. 9d., leaving a balance in hand of £11 7s. 10½d. The report and the treasurer's statement were adopted, and after the election of officers for the year (Mr. H. Calvert, treasurer; Mr. S. Rothwell, hon. sec.; and Mr. R. Crozier, literary secretary), the meeting closed with a vote of thanks to the chairman.—The drawing of the prizes offered to the subscribers of the "Art-Union of Great Britain," which has its head-quarters in Manchester, took place at the end of December: it is one of the "shilling" Art-Union Societies. Mr. J. G. Law, secretary, read the report, which congratulated the subscribers upon the increased success during the past year, notwithstanding the depression of trade. The number of tickets sold was 94,415, or 18,320 more than last year; and this had enabled the prizes to be increased from 1,000 as first announced, to 1,150, of which 270 were paintings. Taking the present and the preceding year, upwards of 170,000 tickets were sold. The first prize painting, 'May Day in London in the Sixteenth Century,' by J. Ritchie, was of the value of £150.

Whitchurch, Shropshire.—The erection of three stained glass windows in the apse of this fine church was noticed in the *Art-Journal* of February last. We have now to record the successful completion of another stage of improvements which unite great beauty of design with orderly arrangement and practical utility. The decoration of the apse is exclusively the work of Mr. Crace, of Wigmore Street; the entire space below the windows forms the reredos, on which is legibly inscribed the Decalogue, the Creed, and the Lord's Prayer; on the upper moulding, are the words "Glory to God in the highest, on earth peace, good will toward men." On the pavement, which consists of alternate slabs of black and white marble, are two beautiful standard lights for gas, the gift of W. S. Brookes, Esq. The communion rail consists of elegant brass uprights branching at the top into rich scrolls of brass, supporting a hand-rail of polished oak. A large massive slab of white marble, resting upon a framework, and legs of richly-carved oak, forms the communion-table, which stands upon a platform covered with a carpet of velvet pile. The pulpit is in form a hexagon, on one stem, the panels and mouldings being exquisitely carved in oak. It is approached by stairs on a graceful curve with carved balusters on either side; the sliding book-rest is of perforated brass, polished; the gas-burners are also of brass, expressly designed for the church. This enriched and costly pulpit is the offering of the churchwarden, Geo. Brookes, Esq. Opposite the pulpit, on the north side, is a new reading-desk, equally beautiful in design and execution of carving, the gift of Lady Marian Alford. Two open panels of carved wood occupy the upper compartments of the front and back; the sides are not enclosed; the book-board is supported by splendid foliated trusses, from which hang carved drops of leaves and flowers. Conformably with these improvements all the pews at the chancel end of the church have been considerably reduced in height, and made to range uniformly east and west. The floor has been newly paved with cut squares of grey and yellow Yorkshire flags. Near the step which separates the chancel end from the middle aisle, stands the superb eagle lectern, carved by Mr. Rogers, of Soho Square. With this single exception, all the beautiful carved work in the church is due to the artistic skill of Mr. Moore, Hart Street, Bloomsbury. The whole of the improvements for general effect, and in minute detail, are after the designs of Mr. T. Livock, Buckingham Street, Adelphi. The result of these chaste improvements shows that a church in Classical style, and of good proportions, may, by judicious treatment, be made handsome and solemn in effect, and appropriately ecclesiastical in all its arrangements.

Wenlock.—The distribution of prizes to the successful competitors among the pupils of the Wenlock School of Art was made at the end of December, in the lecture-room of the Institution, Coalbrookdale. The number of pupils has increased during the past year; twenty have attended the morning classes, fifty-five the artisan classes, and five hundred children receive elementary instruction in the various parochial schools. A modelling class has been formed, which affords promise of success; while Messrs. Maw and Co., the well-known manufacturers of encaustic tiles, and the Coalbrookdale Company, have offered sums of money as future prizes.

Brighton.—An Art-Union, in connection with the Brighton and Sussex Art-Society, has recently been established here; the first drawing of prizes took place at the end of December. The subscribers numbered 290, and the prizes, varying in value from £5 to £25, were thirteen in number; and were, of course, selected by the holders, from the exhibition then open in Brighton.

J. M. W. TURNER, R. A. PINXT.

R. WALLIS. SCULPT.

BRIGHTON CHAIN PIER.

FROM THE PICTURE IN THE POSSESSION OF LORD LECONFIELD OF PETWORTH.

LONDON JAMES S VIRTUE.

MUSEUM
11 MAY 62
BRITISH

MINOR TOPICS OF THE MONTH.

THE LATE PRINCE CONSORT.—Various plans are "in progress," all having for their object to perpetuate the memory of the private and public virtues of the lamented prince, and thus to continue the force of a valuable influence exercised on all classes of the community. They cannot be too many or too widely scattered; it is the "good" men do that lives after them; no one can tell when or where a beneficent example extends its power—it can never be entirely lost. The nation is now learning to appreciate the value of the Prince Consort, and though dead, he yet speaketh. The several proposals that have been put forth will no doubt find advocates; in general, however, we believe they will be considered visionary and apart from the purpose. One of them is to create a sort of "industrial college," of which the name only—"Albert University,"—is intelligible. It is a wild-goose scheme that will end in nothing; and ought so to end, for it is simply a new "job." The Society of Arts may become a true "Albert University"—and to it that name may very properly be given. Another is to build masses of artisans' cottages in various parts of the Metropolis, north, south, east, and west, in number four. Another is to place a huge piece of granite in Hyde Park—an obelisk, with less of Art about it than there is in the Duke of York's Column.* Another scheme is to bring over Cleopatra's "Needle" from Alexandria, and make *that* a monument to the memory of the prince. Of this absurd project we have spoken elsewhere. No doubt we shall hear of many other schemes equally futile and quite as absurd. The City of London meeting was held on the 14th January. It was well attended, but the speakers were neither numerous nor good: what the result will be it is yet impossible to guess; we hope, however, and have reason to believe, the "working committee" will not be a mere machine for carrying out either of the "schemes" that have found loud if not eloquent advocates. A large sum will certainly be collected: may it not be another "job"—the losses of many to make the gain of a miserable few.

THE PRINCE OF WALES.—We regret to learn that in consequence of his Royal Highness being about to visit Egypt, he will not open the Exhibition on the 1st of May. This is indeed an event that all classes will deplore: there will, indeed, be nothing to dissipate the gloom that must inevitably hang over the Exhibition on the day that we had hoped to see "the merriest day of all the year,"—nothing to atone for the terrible loss we have suffered, and that will be especially felt then, and long, long, afterwards.

THE ART-JOURNAL ILLUSTRATED CATALOGUE.—We are progressing very satisfactorily with this work: and we have no doubt of fully redeeming our pledge, to make it far more beautiful and valuable than that we produced in 1851. In a very short time, applications from manufacturers will crowd upon us: as usual, works will not be completed until the last moment: for these we shall have to wait, in many cases, until they are actually in the Exhibition, where our photographs and drawings must be made. This is a disadvantage we would, if possible, avoid: and we must request such manufacturers as desire admission into the Catalogue, to obtain good photographs or drawings (or both) of the objects they contribute, *before they are sent to the Exhibition*. It is, indeed, the only way to secure our aid: for when the Exhibition opens, we shall be much more embarrassed as to choice and the number of applications that will then be made to us, than we can be now or for a month or two to come. It is unnecessary to repeat that we shall employ only the best artists—that we shall have the engravings executed in the best possible manner—and that we shall make no charge whatever to the producer. It is probable that we shall print of this catalogue 50,000 copies—which will be circulated not only throughout England, but all over the world.

THE GREAT EXHIBITION OF 1862.—We rejoice to learn that there is no danger of the Exhibition being postponed: one of the causes (war) that might have led to such a catastrophe is, happily, removed, and the other is materially lessened by the knowledge that her gracious Majesty will take, as far as possible, a personal interest in the proceedings and the issue. We again, therefore, presume to counsel British manufacturers, that idleness or indifference will be an injury and a reproach. The various continental producers are actively engaged in preparations—they will naturally and rightly strive to maintain their supremacy; and Governments are, in many instances, liberally seconding their exertions. Much of the future of industrial Art will depend on the result—and it is the bounden duty of every English exhibitor to do his very best. There is yet time for additional efforts: the two months to come, if well employed, may achieve wonders. Each contributor will now be acquainted with the extent of space he is to occupy: let him fill it well—it may be limited, may be much less than he desired, but in the end, that which seems to be an evil may turn out to be a good. Better to cast aside works of secondary worth, and exhibit such only as are of unquestionable merit, which all will appreciate and value.

THE CRYSTAL PALACE will, in 1862, be probably the "shop" auxiliary to the Exhibition at South Kensington. It is a good scheme, and will be successful if wisely carried out: and the Commissioners should be called upon to aid it. It is true that, generally, manufacturers have London establishments where their goods may be purchased; but many are not so circumstanced: and all of them will incur expenses that there ought to be an endeavour to repay. It will be our especial duty to make known as widely as possible, that works *seen* at the Exhibition may be *bought* at the Crystal Palace. Moreover, the Crystal Palace will be in other ways an aid to the Exhibition. While some producers of excellent works are excluded altogether, for reasons into which it is not now our duty to inquire, others have obtained space utterly insufficient for their requirements. To all such, space will be accorded at the Crystal Palace. The manager, Mr. Bowley, has issued an address to exhibitors: "The Crystal Palace," he says, "must be made the retail shop for the sample warehouse at Kensington; and if due precaution is taken in the acceptance of tenants, and they are encouraged, by careful attention to their interests, to continue their tenancy after 1862, a permanent industrial exhibition of a high order may be secured, and the Palace be correspondingly benefited by this nearer approach to one of its earliest and most prominent, and, it may be added, its most profitable, features." We may on this, and on other grounds, anticipate a prosperous career for the Crystal Palace during the year 1862.

THE SOCIETY OF ARTS is taking energetic steps to augment the number of its members—already very large. It will deserve all the support it can receive: it has done much for the public service and will do more. When located at South Kensington in the rooms it is to occupy, after the Exhibition of 1862, in that part of the building which is to be "permanent," the means of this society will be largely increased, and no doubt it will work in many ways and for many purposes which hitherto it has been compelled to neglect. The Society of Arts will be the true "ALBERT UNIVERSITY:" it is almost that already. The Prince Consort always took a deep interest in it, and to his patronage and aid it is mainly indebted for its now greatly improved condition. It should be continually borne in mind that out of this society has grown the 1862 Exhibition, and that it originated the Exhibition of 1851. These important facts have been strangely ignored by the Royal Commissioners—in no way seems the society to be recognised in any of the documents put forth; it is never publicly associated with the movement—though privately, we presume, there is an arrangement that its claims are not forgotten, and perhaps "great may be its reward."

MASK OF THE PRINCE.—It is understood that Mr. Theed was permitted to take a mask after death of the Prince Consort. We hope it will be in no way multiplied. There are so many admirable likenesses of his Royal Highness—portraits and busts—which preserve remembrance of him in his manly grace and strength, that we should be sorry to be made familiar with his features after a lingering illness. Masks are desirable only when there has been no other opportunity of aiding our memory of the dead.

CLEOPATRA'S NEEDLE at Alexandria has recently attracted renewed attention, from the alleged possibility of erecting it as a memorial of the Prince Consort, instead of constructing a new obelisk. An obelisk, new or old, is, to our minds, objectionable; and as regards the famous antique that now overlooks the Alexandrian bay, the opinions of antiquaries generally agree that it is less worthy the expense of removal than others in Egypt. It was given to the British nation many years ago by the late Mahommed Ali, and was not removed, as well for this reason, as for the great estimated expense. The action of the sea-air upon the sides which face the south-west has been most injurious, and has gradually corroded the face of the granite, until the hieroglyphic inscription has nearly disappeared. The second obelisk here is buried under the sand, but would probably be found equally worthless as a decoration, or an historic relic, from its state of decay.

"THE SCULPTOR'S ART IN THIS COUNTRY."—Few artists—indeed, few of the public—will read without regret the following passage, which we extract from the *Times* of the 15th of January, 1862:—"Doubtless the low state of the sculptor's art in this country, and the many failures which are conspicuous in our streets, have tended to cause a preference for a school or a hospital over an obelisk, a column, or a statue. But surely the world is not so poor in genius that Art cannot be trusted to commemorate one whose life was devoted to its cause?" It is, indeed, deeply to be lamented, when the most powerful public organ in Europe—the most effectual advocate for Right or for Wrong—gives currency to an opinion so utterly opposed to fact. There are no sculptors in "the world" so truly great as are those of Great Britain. They are so considered abroad—if there be a determination to ignore their merit at home. Who in Italy will compare with Gibson—to say nothing of others there as yet less known to fame? And what artist of France or Germany has produced works more indubitably excellent than the Hardinge, the Falkland, or the 'Boy at a Stream,' by John Foley, or the 'Eve,' and the 'Pensive Thought,' by MacDowell—the list might be largely augmented. Let the *Times* wait until the Exhibition of 1862 opens—provided, that is to say, our sculptors obtain fair play, which, if the arbitrators are pre-resolved, like the writer of the article we have quoted, they will not have—and the folly and cruelty of that article will be apparent to all.

THE PRINCE CONSORT'S "RAFFAELLES."—We learn from the *Critic* that "the Raffaelle collection formed by the late Prince Consort will be one of the most interesting memorials of his taste and feeling for the Fine Arts, and the more so as being due entirely to his own design and enthusiastic research in bringing together everything that could illustrate the style and works of the greatest painter of his kind. To form this collection was the particular hobby, if the expression may be allowed, in the prince's study of the Fine Arts. It embraces all the original drawings by Raffaelle, and his architectural designs, with rare engravings, and photographs of his great works, where other copies are not to be had. As it was the intention of the late prince to place this unique collection in the Print Room of Windsor Castle, there is little doubt that, in fulfilment of this wish, the public will have the privilege of seeing it."

THE MEMORIAL STATUE TO PRINCE ALBERT.—It is understood that her Majesty has expressed a wish that the memorial statue to be executed by Mr. Durham should be habited in the robes of the Order of the Bath.

THE COLOURING AT SOUTH KENSINGTON.—The *Observer* says that "at present the different experiments give the nave a variegated and mottled

* This "obelisk" it is proposed to place on the site of the Exhibition in Hyde Park. The Memorial Group to commemorate 1851 was originally planned for that place, but so many objections were urged against it, that the Memorial Committee agreed to permit its being placed in the Horticultural Gardens at South Kensington, sufficiently near the site of the Great Exhibition to be identified with it. Mr. Durham's group will be at once a record of the Exhibition—the grand incident of Prince Albert's life—and a monument to the memory of the estimable prince: surely no other will be needed in that locality.

appearance. Some portions of the building will, it is feared, be found rather deficient of light, and in no part of it will there be any excess of brilliancy. As no professional architect was consulted respecting the building, so neither will any decorator of eminence in his profession be called in to decorate it; amateurs and *dilettanti* professors seem to be regarded with most favour by the Commissioners, who, in this and other matters, are treated as mere cyphers by the Kensington officials of the Science and Art Department."

THE ARCHITECTURAL MUSEUM PRIZES.—The prizes for coloured decoration, offered through the Architectural Museum by the Ecclesiological Society, have been awarded. The successful competitors were—for the first prize of £5 5*s*., Mr. Joseph Peploe Wood; for the second prize of £4 4*s*., Mr. A. O. P. Harrison; and for the third prize of £2 2*s*., Mr. Charles J. Lea. Twenty-two specimens were sent in and exhibited in the Museum. The result of the remaining competitions will be made known when the adjudication has taken place.

MR. FLATOU'S extensive collection of pictures (now exhibiting in Cornhill, and of which we have given a description) will be sold by Messrs. Christie & Manson in March next—such of them, that is to say, as are not previously disposed of by private contract. It embraces examples of a large number of the best painters of our school: generally they are of comparatively small size—suited to the ordinary drawing-room of the British gentleman.

THE FRENCH JEWELLERS.—We regret to learn that neither Lemonier nor Froment Meurice, the two leading jewellers of Paris, are to be among the exhibitors in 1862. We cannot say what reason has led to this loss, but it is certain that considerable dissatisfaction has been expressed by many of the French *fabricants* as to the arrangements of the Commissioners.

THE ART-UNION OF LONDON has issued its Report of the last year's proceedings: it embodies little more than the statement read at the annual meeting in April, the principal details of which we published in the following month. On looking through the printed paper we find in it nothing that needs any additional remarks to those we have already made, except to express a hope that this year will see a large accession of subscribers to an institution which has so largely benefited artists, and been the means of conferring so much gratification to those who have been fortunate enough to become prize-winners.

NEW SOCIETY OF WATER-COLOUR PAINTERS.—Mrs. Elizabeth Murray, of Teneriffe, has been elected associate member of this institution. Her works will be greatly missed from the Gallery of Female Artists, where this lady has hitherto exhibited them, and of which they formed a most interesting and attractive feature.

THE ROYAL ACADEMY IN 1862.—It is stated by the *Critic*, that the Royal Academy intend to open the exhibition during the evenings of their season, at small charges, with a view to accommodate the working classes. Our contemporary seems to conceive this experiment hazardous—endangering the pictures from gas and smoke. We believe, however, the good would far outweigh the evil: and earnestly hope the Royal Academy will thus liberally contribute to the Art-education of the people.

PICTURES AT THE CRYSTAL PALACE.—The gross amount of sales in the Picture Department of the Crystal Palace during the last three years—that is the term of Mr. Wass's management—is £10,575. We are glad to know this and to make it known, as it is perhaps not generally understood that the sales of pictures have reached anything approximating to such an amount. We have given a yearly notice of this collection, and have found in it works by many eminent artists, English and foreign. The days appointed for the reception of pictures for the renewal of the exhibition of the coming season, are the 5th and 6th of March. It is stated, that notwithstanding the depression Fine Art has generally suffered, of late, the number of works disposed of during the past year shows an increase on that of the preceding. After, we believe, the present season, the Victoria Cross Gallery (Mr. Desanges's military pictures) will be exhibited at the Crystal Palace, as also the copies of the Turner Collection, which have been made for the engravings for the "Turner Gallery."

THE NATIONAL GALLERY.—There have been added to the National Collection, a *Salvator Mundi*—a head, by Antonella da Messina; and a very brilliant portrait by Paris Bordone. The former is a small life-sized head painted on panel, looking in places as if it had been repaired. The face turns directly to the spectator, the hair falling on each side. The hair is red, and the beard very thin. Before the breast, a kind of bar passes on which the hands rest, and on which is painted a scrap of paper with the name of the artist inscribed on it. The picture is not valuable for its beauty, but is simply as a contribution to the history of Art. The painter was born about 1414, and died about 1496, and is accounted as of the Venetian School. A very different instance of Venetian Art is Paris Bordone's portrait of a lady, 'Ætatis Suæ, 19'—as it is written on the canvas. Between these two pictures the interval of time is not very wide, but the interval in the Art might well be three centuries. The study is that of a half-length, front figure—clearly a portrait that has been much prized and carefully kept. She wears a red satin dress, with large sleeves puffed and slashed. The right hand rests on the side, and the left holds the end of a gold chain that encircles the waist as a girdle. But it is the face that especially courts attention. The picture seems to have been cleaned—the surface is somewhat raw, but it is of wondrous breadth and brilliancy, painted on the principle of recognising only the marking and drawing; the face is, therefore, not broken by any shade. If it were not well known that Bordone was an imitator of Titian, it would be sufficiently evident here—the air of the figure, the painting of the hands, the sharp upper eyelid, the equal tones of the lower and upper lips, are all Titian's, as is the manner of the face. The lady's hair is golden, something of the hue of that of Bordone himself, according to the portrait reported to be of him. Though really a splendid work, it does not give the subject any refinement of character; like Titian's female portraits, it has more of the flesh than the spirit, yet undoubtedly is among the best of Bordone's works of its class, and fully equal to those of Titian. The Garofalo, which was some time since announced, is now hung, and it is really one of the most charming pictures in the great room, where it has been placed just above the large Perugino. The subject is the Virgin enthroned, holding in her lap the infant Saviour, and supported on each side by two saints. The heads are drawn with great softness, and coloured with unimpeachable truth. The two saints on the left wear black monastic habits—of the two on the right of the throne, one is a woman, and is enwrapped in red drapery. Over the head of the Virgin is a canopy, from which falls green drapery, and the background is architectural. That which is above all fascinating in the picture, is its perfect modesty and sweetness. This artist, whose name was Benvenuto Tisi, was a Ferrarese; but the perfect accuracy, propriety, and sweetness that strike us in this work, he must have acquired during his study under Raffaelle.

SIR CHARLES WENTWORTH DILKE, BART.—The *Gazette* of January 17th contains the following: "The Queen has been pleased to direct letters patent to be passed under the Great Seal, granting the dignity of a baronet of the United Kingdom of Great Britain and Ireland, unto Charles Wentworth Dilke, the younger, of Sloane Street, in the county of Middlesex, Esquire, and the heirs male of his body lawfully begotten."

THE CRYSTAL PALACE SCHOOL OF ART, &c., has been placed by the directors under the superintendence of Mr. Lee, in consequence of the retirement of Mr. F. J. K. Shenton. Mr. Lee finds all the working arrangements carefully adjusted, and he has only to carry out and develop more fully the plans that have been so thoughtfully and judiciously framed by his predecessor. Mr. Shenton has won golden opinions during his administration of the School of Art. We understand that he has accepted a post of importance in the establishment of Messrs. Bradbury and Evans.

MESSRS. WINSOR AND NEWTON, of Rathbone Place, have published, for amateur illuminators, an outline *in Memoriam* of the lamented Prince Consort. The design comprehends the armorial insignia of the late Prince, with the Union Flag of England "at the half mast," and appropriate devices and legends. Such a publication appears exactly at the right time, and it is what is certain to take, being also the right thing.

MR. PHILLIPS, OF COCKSPUR STREET, has issued invitations to visitors to inspect his recent importations of coral. Not long ago we described his collection: he is continually adding to it; and there are now in his possession examples of rare beauty and worth—sufficiently beautiful, indeed, to content the most fastidious Art-lover, while greatly attractive to those who are admirers of Art-gems.

SOUTH KENSINGTON MUSEUM.—The Queen has written to the Lord President signifying her Majesty's intention to take this institution under *her special and personal protection*. We are much gratified to know this, and to find that an object in itself so worthy of the highest patronage will not suffer by the loss it, in common with so many other kindred institutions, has recently sustained; and it is a fortunate circumstance for the Kensington Museum that one so elevated in position, so clear-sighted, and so eminently judicious in all her actions, whether public or private, as the whole country feels her Majesty to be, has determined to take it under her fostering care and control. There is now no fear of its degenerating from the purpose for which it was founded, and becoming a snug retreat for irresponsible officials. In the remarks we have thought it our duty to make at various times, on matters connected with the conduct of affairs at South Kensington, our readers will bear in mind a distinction has always been drawn between the Museum Department and that of the Schools of Art. The former, in the collections gathered together, is an honour to the country, and most beneficial to the public as a school where people may learn by personal observation of what is placed before them. That its object might be still further developed, and its utility made still more practically evident, does not, however, admit of doubt, and we hope the day is not very far distant when such improvements will be apparent. Of the Schools of Design our opinions have been too frequently and recently expressed to require repetition. They have unequivocally failed in their primary object, and will continue comparatively valueless till the powers that rule them wake up from their dreams of security and fancied good, or give place to others who will do the work the public demands of them.

THE GRAPHIC SOCIETY held their second meeting on Wednesday, the 8th of January, but the attendance of members and visitors was unusually thin, and the contributions few. There were exhibited 'Fondly Gazing,' George Smith; 'A Row in the Jungle,' by Wolf—an assemblage of monkeys watching the movements of a tiger; 'Near Cairo,' and 'Alpine Scenery,' F. Dillon; 'A Zouave giving to his Breton friends an account of the Italian Wars,' Topham; 'Venice,' Holland; 'The North, South, East, and West Winds'—four bas-relief medallions—Westmacott; with a few sketches and drawings.

THE HAMPSTEAD CONVERSAZIONI are this year appointed to be held on February the 19th, March the 19th, and April the 23rd; the first was held on the 15th of January.

THE GHOST-SITTER.—Considerable interest, and no little degree of excitement, have resulted from the publication of a story in *All the Year Round*, which purports to detail the singular adventure of an artist, who had for a "sitter," and whose portrait he actually took, a lady who had been some time dead. She appeared to him on two occasions, and so impressed her features on his memory, that the likeness he painted of her was pronounced to be singularly true and accurate. Those who are curious in the matter may read the story if they please. It is told seriously, the artist states only what he saw and knew, leaving his readers to believe him or not, as they think fit. The writer is Mr. Thomas Heaphy; many persons had heard him relate it long before he printed it.

THE LIVERPOOL ART-UNION.—"The Shilling Art-Union" of Liverpool progresses satisfactorily. A considerable inducement to subscribers this

year is derived from the fact that last year prizes to the amount of £300 were unclaimed; and that consequently the amount to be distributed this year will be increased by £300 beyond the sum collected. One of the unclaimed prizes was of the value of £100. It certainly does seem strange that the lucky holders should be still in ignorance of their good fortune.

Before the building of the Houses of Parliament was begun, very great care was exercised in the selection of the stone; but, according to all appearance, the very worst has been chosen; for scarcely had the buildings advanced three years, before the material, to select which no cost had been spared, showed marks of positive decay, and there is now scarcely a buttress in the river front in which the stone does not give unmistakable signs of perishing. As early as 1854, attempts were made to arrest the mischief, and again in 1857 liquids were applied to the face of the building, which it was intended should bind the stone, and present to the weather a crystallised surface. We do not remember the precise condition of the front when these applications were made; but it is certain that in places where the presumed healing power was used, the mischief is not arrested—the wounds are still open, the sandstone crumbles under the nail. Whether this decay be due to an improper quantity of lime, or salt, or any other ingredient, it is for chemists to say; but this some scientific authority should have said before, and in time. The most ragged of all habitable buildings in this country are certain of the colleges at Oxford; there the stone exfoliates, but the stone on the river front softens and crumbles with much efflorescence, which it would be worth while to examine with a microscope, were it permitted to remove a portion of the building for such a purpose. There is also in the Abbey very extensive decay of the stone, but the dirty old front, Westminster Hall, remains generally as sharp as when first built; why was not the same stone employed for the Houses of Parliament?

The Liverpool Society of Fine Arts.—The season just closed, has been in all respects successful—not only as regards the amount of sales, but the number of visitors. The sales have exceeded £5,000—upwards of a fourth of the whole of the pictures exhibited being "sold;" while the expenses of the year have been met by the receipts. The shilling Art-Union procured about £1,300. This result, considering the nature of the times, and the general disposition to postpone the acquisition of luxuries, must be regarded as without precedent in the Art-history of Liverpool.

The late Mr. Leigh Sotheby's collection of Cabinet Pictures and Water-Colour Drawings is announced to be sold, by his partner, Mr. Wilkinson, on the 6th and 7th of the present month, at the new sale rooms in Wellington Street, Strand. Among the works will be found examples of a large number of our most distinguished painters, especially in water-colours; among them may be enumerated, Barrett, Bennett, Bentley, Bonington, Bright, Cattermole, Chambers, Collins, Constable, Cox, Creswick, Dewint, Etty, C. Fielding, Harding, W. Hunt, Lewis, Maclise, Prout, Stanfield, and others.

Crystal Palace for the Parisians.—A *société anonyme*, says the *Builder*, with a capital of 25,000,000 francs, is in course of formation for the construction of a "palais de cristal" in the Bois de Boulogne. The council of administration comprises a number of gentlemen well known both in France and this country—the French portion, including the Marquis de la Roche-Aymon, Count de Santivy, the Marquis de Monclar, M. Pasqualini, and Prince A. Galitzin; and the English portion, Messrs. S. Beale, M.P., T. N. Farquhar, and Wm. Jackson, M.P. Sir Joseph Paxton has accepted the office of architect in chief; Mr. Edwin Clarke that of consulting engineer; and Mr. Thomas Brassey that of contractor-general. It is intended to make the Palace specially attractive by concentrating within it magnificent halls for public entertainments, and a vast nave for the exhibition of Fine Arts, manufactures, and horticulture. Balls, concerts, Art-festivals, literary and national reunions, will find accommodation worthy of the advancement of the age. The exhibitions will be permanent.

REVIEWS.

The Sermon on the Mount. Illuminated by W. and J. Audsley. Illustrated by Charles Rolt. Chromolithographed by W. R. Tymms. Published by Day and Sons, London.

There are certain things which, we are told, are fit only for "kings' houses," and for those who "live delicately;" among such must be classed this gorgeous volume resplendent with gold, vermilion, azure, and many other rich colours. But the gold, the azure, and the rest, would be of little avail without the taste to direct, and the well-skilled hand to execute, what these are capable of effecting; and both taste and handicraft of a good order have been at work here, not, however, with uniform success on each page, but yet everywhere they are manifest more or less; occasionally the ornament seems over-abundant, and here and there it is rather sparse, and the page looks naked: perhaps this arises more from contrast than from actual deficiency. The page containing the "Lord's Prayer" may be cited as an example of the former; the broad, floral border of which is painted in the gayest colours, but they do not compose harmoniously, and they disturb the eye: the page commencing with "your heavenly father feedeth them," is an instance of the latter; here the border is also of a floriated character, light and graceful in design, but printed in red only.

It is quite evident that the artists who undertook to produce this costly and superb volume, are men who have carefully studied the best types of illuminated art in its unconventional and most liberal character; there is nothing in the designs savouring of the "monk and cloister" fragrance. Based on the principles adopted by the old illuminators, Messrs. Audsley—who, by the way, are architects practising at Liverpool—have effected their object in a manner less restricted in form, equally felicitous in invention, and, generally, with as extended a knowledge of the value of combined colours: hence, as we have observed, some pages are surpassingly rich, while many others are simply beautiful. The "Sermon" is spread over twenty-five of these pages, besides which are the title-page, and one whereon are inscribed the names of the artists and publishers: both of these are also most elaborately ornamented: all are of folio size, and bound in a cover of corresponding richness. Mr. Rolt's frontispiece of Christ preaching, is an addition to, but does not improve, the book: it is a very commonplace picture in expression and composition.

Since the appearance of Owen Jones's and Digby Wyatt's now well-known works on Decorative Art, there has been no illuminated publication which can be compared with this: it must take its place with the best of its kind produced here or elsewhere, and will uphold the credit of Messrs. Day's printing establishment, which has long enjoyed high reputation throughout Europe.

The Hallowed Spots of Ancient London. By Eliza Meteyard. Published by Marlborough and Co., London.

Intention, rather than execution, is the chief feature of this addition to our books on old London; its author speaks enthusiastically and writes healthily on our city and its martyrs for liberty, civil and religious; but something more than this is wanting to make a book live in the present day. It has as much of information and comment as convey agreeable instruction; further than that it does not reach. Perhaps nothing more was aimed at than this; and the gay binding, fine paper, and pretty pictures were thought sufficient. Certainly the series of disjointed essays, with which Charles Knight managed to fill six octavo volumes, contain in any one of them more interesting chapters on London localities. The present book lacks scholarship; it is too superficial; it may be an agreeable parlour or drawing-room book, but it will not satisfy the antiquary or the student.

The illustrations demand notice, because we see in them much to avoid. They are expensively and carefully executed, but they often sin against good taste and truthfulness. The historic scenes are generally bad; 'Sir Thomas More at Chelsea' is loose in drawing, and inaccurate in its details; the 'Execution in the Tower' is got up in the French novel taste; and the scenes usually selected are of that "sensation" school, in which we are confronted with horrors. The imaginary representation of 'Defoe in the Pillory' we think as offensive against good taste as possible. The topographical cuts are sometimes in fault, owing to the desire to make pretty pictures out of stern facts; whoever has dealt with these facts, has done so unwillingly, and endeavoured to disguise truth in meretricious treatment. Thus the 'View of Old Southwark' is no faithful copy of the original, but has been tampered with till all its value is lost; the same may be said of the 'View of All Hallows Church.' Many seem to have no business in the book at all, such as 'Elwood's Cottage at Chalfont,' 'The Source of the Thames,' &c. But the most remarkable of all is an attempt to delineate the ground before London was built, representing nothing but the stream, and even that incorrect in its sinuosity, passing through a country cut up with lanes and hedgerows! and this, too, in Lambeth Marsh in pre-historic ages. The only parallel case we know is in Dutch art, where the Garden of Eden always appears with well-dug trenches, and clean-clipped box borders, as if it had been in the suburbs of Haarlem, in the days of King William III.

Domestic Life in Palestine. By Mary Eliza Rogers. Published by Bell & Daldy, London.

It is one thing to travel through a country, it is another thing to reside in it: travellers, however observant, see little more than what is on the surface, and often receive impressions and form conclusions of an erroneous nature, adapted, it may be, from the impulse of the moment, or the slight knowledge they have of what is passing around. Time, perhaps, also presses; there is a necessity for speeding onwards, and thus the opportunity for investigation and examination is lost. Again, most persons who travel, do so either for health or pleasure, and make these respectively their object; if for scientific or artistic purposes, the speciality they are in search of claims their only, or their chief, attention. Hence, as a rule, books of travel convey but an imperfect idea of the actual condition of a country in its innermost social character, the under-current of society permeating its various channels, and forming its very life and body.

Just the opposite to this is it with a resident, especially one who, like the writer of the volume before us, had unusual opportunity of mingling with all classes of people in her occasional ramblings among them, and who, also, had so enviable a faculty as Miss Rogers must possess, to ingratiate herself with those among whom she dwelt, during a period of about three years. Her brother is British Consul at Damascus, and it was while on a lengthened visit to him that she moved among those whose habits, manners, and customs, and journeyed amid the scenery, she describes in so easy, unaffected, and pleasant a way. While reading her narrative, one seems to be leading the life she led, entering with her the abodes of the strange people around her, conversing with them, and listening to all their domestic concerns. As a female, Miss Rogers—who, we may mention, is a daughter of Mr. W. Rogers, the distinguished wood-carver—obtained the *entrée* where a man, and especially a foreigner, would be excluded; besides, the position held by her brother, gave considerable influence to the lady with the natives.

Every traveller in the Holy Land bears testimony to the fulfilment of Scripture prophecy, as well as to the similarity of the customs still existing, and those we read of nearly two thousand years ago: but nowhere do we find them more forcibly and convincingly set forth than here: every third or fourth page affords some striking and positive evidence, both that things which have been are not, and things which have been still are.

It is only necessary to dip into this narrative to be satisfied that the writer is a person of more than ordinary intelligence, with eyes to see, and a mind to understand, what lawyers call "the points of a case." She has made good use of her opportunities by producing one of the most interesting books of travel which has come under our notice: we shall be much mistaken if the publishing season has brought forth a volume of any kind that will have a larger circle of readers: the subject and the treatment are equally deserving of attention.

The Lady of La Garaye. By the Hon. Mrs. Norton. Published by Macmillan & Co., London and Cambridge.

The music of Mrs. Norton's harp has long been unheard by the public, except when an occasional strain has broke forth to assure us it is not utterly mute and dead. Sweet music it is at all times, whether it comes in some lyric of a few stanzas only, or in the form of a lengthened poem, like "The Lady of La Garaye," making a life's history the burden of the song: plaintive, too, is the melody, as if fearing to wake a rude and discordant echo. The strings of the lyre seem ever struck by a hand guided by the tenderest susceptibilities of human nature, and modulated by the warmest sympathy

with human grief: the key-note is found in her own heart.

The story which Mrs. Norton has versified is, she tells us, in no respect a fiction. The Countess de la Garaye was a young and beautiful woman who, about the commencement of the last century, resided, with a husband who idolised her, near Dinan, in Brittany. While hunting one day she met with a terrible accident, and was borne to her chateau, torn, disfigured, and destined to pass the remainder of her years an incurable invalid and cripple. It would only be forestalling the reader to tell here what effect the disaster had upon the future lives of the lady and the count; and we would not, even in so small a matter, detract from the interest of the tale, which, sad though it be, is narrated with a sweetness which cannot fail to charm. There is an admirable moral, moreover, in it—a homily to teach us that life, stripped of whatever appears to render it desirable and attractive, may yet be made productive of the highest and purest enjoyment.

The dedicatory stanzas, to the Marquis of Lansdowne, are worthy of all praise; we have rarely read anything of the kind more impressively beautiful and touching. They strike us even more than the longer poem, with the author's power of appealing to the noblest feelings of the heart.

The book receives an additional, though a painful, value from the fact that the few initial woodcuts are from drawings by the deceased son of the poetess—a young gentleman of rare promise—whose early death she so touchingly and deeply laments.

POEMS. By a PAINTER. Published by W. BLACKWOOD & SONS, London and Edinburgh.

Poetry and Painting are often spoken of as sister arts, and though it is not an every-day occurrence to find an artist embodying his thoughts in words so well as in forms and colours, we are not surprised when we do see it. A painter devoid of poetical feeling must produce very dry and unattractive works—pictures which, whatever may be the subject, would be unlike nature, for she abounds everywhere with poetry.

This little volume, that has modestly made its appearance anonymously, is, we have reason to know, the production of an artist who is a poet-painter, Mr. J. Noel Paton, of the Scottish Royal Academy, one who can as gracefully express his ideas in verse as on canvas, whose mind is keenly alive to the beauties of nature and the workings of the innermost soul of man, and who has carefully trained and cultured his intellect. There are among these poems, which consist chiefly of sonnets and short lyrics, some that would not be disowned by the best of our living writers: they embrace a variety of subject, but in the majority the romance of the old-world mythology is the pervading influence, and very beautifully has the author entwined the ideas borrowed from these stories with his descriptions of nature. Some of the sonnets, especially those written in Italy, are, perhaps, the most finished compositions in the book; and there is an elegant little poem entitled "To the Summer Wind," full of sweet and soothing thoughts; the "War Song, 1854," is spirit-stirring as the sound of a trumpet.

CHRYSAL; or, A Story with an End. By FRANCES FREELING BRODERIP. Illustrated by THOMAS HOOD.

GARDEN FABLES; or, Flowers of Speech. By MRS. MEDHURST. Illustrated by THOMAS HOOD. Published by SAUNDERS, OTLEY, and Co., London.

We place these two pretty little books together, because there is some kind of family connection between them, in subject and in authorship. "Chrysal" is the story of a little peasant-girl, who, as she wanders during the four seasons of the year in field and meadow, by the hedge-row and brookside, finds communicative friends in the plants, birds, insects, and natural objects which meet her everywhere: they talk to her and teach her lessons of wisdom, faith, and hope, and she receives their instruction in a meek, trustful spirit; and the fruit of it is evidenced when little Chrysal bids the last "good-night" to her mother, and was laid,—her cold, folded hands filled with daisies, and her golden locks wreathed with snow-drops and white violets,—in the green churchyard. A more charming book for young children, or one more full of that holy instruction which nature offers, we have rarely known.

Mrs. Medhurst's "Garden Fables" has a similar excellent tendency, but the lessons are conveyed in a somewhat different manner,—chiefly by dialogues between the objects themselves, wild flowers; for, as Douglas Jerrold has said, "beautiful thoughts grow out of the ground, and seem to talk to man." No one need fear that this book, in the hands of a child, would teach anything but what it would be good to know.

Both works are gaily bound, and illustrated by Thomas Hood, brother of one of the writers, Mrs. Broderip; Mr. Hood's pencil is pleasing, varied, and fanciful, but the woodcuts are heavily engraved, and much too black: this is a pity, for the character and beauty of the designs are often lost, or, at least, spoiled, by this failing.

LIFE AND ADVENTURES OF ROBINSON CRUSOE. With One Hundred Illustrations by EDWARD H. WEHNERT. Published by BELL & DALDY, London.

Defoe's inimitable romance is among the few books which seem destined to live for ever: publishers appear never to be weary of reproducing it, and the public of buying it, for where is there a household of young people that cannot show its Robinson Crusoe? This edition is very comprehensive, for it contains the voyager's "further adventures," which are not given in the majority of its predecessors: but we think the chief interest of the narrative terminates with Crusoe's final escape from the island. The book is well printed and prettily bound, but much cannot be said in praise of Mr. Wehnert's illustrations, either as designs or engravings; twenty years ago they might have been considered of fair average quality as popular book cuts; now they can only be looked upon as below par. It is evident the artist's style of drawing upon wood is not calculated to make agreeable and effective engravings.

THE CHILDREN'S PICTURE BOOK OF USEFUL KNOWLEDGE.

NURSERY CAROLS. Illustrated with One Hundred and Twenty Pictures by LUDWIG RICHTER and OSCAR PLETSCH. Published by BELL & DALDY, London.

THE CHILDREN'S GARLAND FROM THE BEST POETS. Selected and arranged by COVENTRY PATMORE. Published by MACMILLAN & Co., London and Cambridge.

If there is a dearth this season of gift-books for "children of a larger growth," there is certainly none for little masters and mistresses; their supply is well kept up, and it is, generally, of a character to command a ready market. The first of the three named above is what it purports to be, "a book of useful knowledge," about matters which a child cannot be too early taught—the clothes he wears, the food he eats, and the animals that furnish it, and the objects which are constantly around him; all of these are brought still more distinctly to his mind by a large number of careful wood-cuts. The information it contains is abundant, and suitably expressed, in a good bold type.

NURSERY CAROLS, as its name implies, goes a step lower: we cannot say much for the rhymes, but the pictures are amusing; and nurse, if she has any tact, may hush a colony of small rebels into silence, by means of what she may tell and show them out of this book,—one, we imagine, entirely of German origin.

THE CHILDREN'S GARLAND is too far advanced for very young folk: it is a good selection of well-known poems; but Macaulay's "Spanish Armada," Scott's "Young Lochinvar," Delone's "Fair Rosamond," Southey's "Bishop Hatto," Tennyson's "Lord Burleigh," Shakspere's "Meeting of the Witches," Browning's "Pied Piper of Hamelin," and many others we could point out, are not the kind of poetical flowers to be woven into a garland for *children*.

THE HISTORICAL FINGER-POST: a Handy Book of Terms, Phrases, Epithets, Cognomens, Allusions, &c., in Connection with Universal History By EDWARD SHELTON, Author of "The Railway Traveller's Handy Book," &c. Published by LOCKWOOD & Co., London.

Mr. Shelton's idea is good, and, to the extent to which he has gone, is exceedingly well carried out: he admits it might be advantageously enlarged, but this would have resulted in a voluminous, rather than a "handy," book. The object of the compiler is evidently to provide a kind of encyclopædia, or dictionary, that will explain in a few lines the meaning of terms, and the history of events which, in these days of extensive reading, one constantly meets with, and often without knowing their signification. The book is divided into several sections, each including a distinct dictionary under its respective headings: hence we get at the meaning without the trouble of searching, perhaps, many volumes, even if they chance to be at hand, and with scarcely a halt or interruption to the subject under perusal. But the "Historical Finger-Post" must be seen to be appreciated.

CAVALIERS AND ROUNDHEADS; or, Stories of the Great Civil War. By JOHN G. EDGAR, Author of "Boyhood of Great Men," "Sea Kings and Naval Heroes." With Illustrations by AMY BUTTS. Published by BELL & DALDY, London.

Historians, novelists, and poets, have said or sung so much about Charles, his friends, and his enemies, that the subject is worn almost threadbare; the Great Civil War is an exhausted theme, a painful one at all times, whatever benefit—if indeed any—England derived from it. But such stories, however attractive, are not nourishing aliment for juvenile minds; and there is little in what Clarendon calls "The Great Rebellion," to elevate the thoughts and character, unless the records of blood be regarded through party medium; then, on one side we recognise unflinching and devoted loyalty, and, on the other, an obstinate adherence to, and struggle for, principles assumed to be right. Mr. Edgar does not pretend to tell anything new, but he has given what is already tolerably well known of the incidents of the quarrel, from the elevation of Buckingham to the Restoration, in a style which his young readers will be able to appreciate.

LORD HAWKE. Engraved by J. H. BAKER from the Portrait by S. PEARCE. Published by J. BROADHEAD, Pontefract.

Three or four years ago, the gentlemen accustomed to hunt with the Badsworth hounds, whose kennel is near Pontefract, subscribed for a full-length equestrian portrait of Lord Hawke, who for a period of more than thirty years had fulfilled the onerous duties of "Master of the Badsworth Hunt," to the entire satisfaction of each sportsman: the picture was a testimonial of his lordship's services, and was presented with due honours. But the subscribers naturally felt desirous of possessing an engraved copy of the work, and the services of Mr. Baker were put into requisition for the purpose; the result is a large print of very careful execution, and, generally, of good effect. The venerable "master" sits firmly on his hunter, surrounded by some of his favourite dogs: the expression of his face is open and intelligent, a fine specimen of the old English gentleman, whose youth and manhood have been spent in the genial and health-giving sports of the field. The engraving will, doubtless, be especially valued by Lord Hawke's brother-hunters and friends.

OBERON'S HORN: Two Books of Fairy Tales. By HENRY MORLEY. With Illustrations by CHARLES H. BENNETT. Published by CHAPMAN & HALL, London.

A work which, in a divided form, has helped to make two Christmas seasons merry in our juvenile households, has, there is no doubt, in its collective character, proved still more welcome during the Christmas just passed by. We are not greatly in favour of fairy stories for children, but Mr. Morley's tales are amusing, and will, with the aid of Mr. Bennett's clever but grotesque woodcuts, make fun for the young ones. He modestly petitions the reader to accept or reject them "as a small outbreak of holiday extravagance and nothing more:" we are quite content to accept and commend them as such, believing they will enliven future generations of small folk for many Christmases to come.

STEPPING STONES. From the picture by F. GOODALL, A.R.A.: ON THE ISLAND OF ZANTE. From the picture by T. L. ROWBOTHAM. Published by the ART-UNION of England. London.

The committee of the Art-Union of England has considered it expedient to alter the system upon which the society has hitherto been conducted, and to adopt that which most similar institutions employ; namely, to offer each subscriber a print in addition to the chance of securing a prize in the drawing. The two chromolithographs, whose titles appear above, have been executed by Messrs. Hanhart for this object, and each subscriber to the Art-Union of England for the current year will be entitled to one or other of these little prints. Both are good, but the "Stepping-Stones," a young Irish girl, bare-footed, and with an empty milk-pail under her arm, is like a bit of Spanish Art in colour; Velasquez or Murillo might have painted it. The other is a bright landscape, without much subject.

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The most varied assortment of TABLE CUTLERY in the world, all warranted, is ON SALE at WILLIAM S. BURTON'S, at prices that are remunerative only because of the largeness of the sales:—3½-inch ivory-handled table knives, with high shoulders, 12s. 6d. per dozen; desserts to match, 10s.; if to balance, 6d. per dozen extra; carvers, 4s. 3d. per pair; larger sizes, from 20s. to 27s. per doz.; extra fine, ivory, 32s.; if with silver ferrules, 40s. to 50s.; white bone table knives, 6s. per dozen; desserts, 5s.; carvers, 2s. 3d. per pair; black horn table knives, 7s. 4d. per dozen; desserts, 6s.; carvers, 2s. 6d.; black wood-handled table knives and forks, 6s. per dozen; table steels, from 1s. each. The largest stock in existence of plated dessert knives and forks, in canes and otherwise, and of the new plated fish carvers.

FENDERS, STOVES, FIRE-IRONS, AND CHIMNEY-PIECES.

Buyers of the above are requested, before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS. They contain such an assortment of FENDERS, STOVES, RANGES, CHIMNEY-PIECES, FIRE-IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with ormolu ornaments, £3 15s. to £33 10s.; bronzed fenders, with standards, 7s. to £5 12s.; steel fenders, £3 3s. to £11; ditto, with rich ormolu ornaments, £3 3s. to £18; chimney-pieces, from £1 8s. to £100; fire-irons, from 2s. 3d. the set, to £4 4s.

The BURTON and all other PATENT STOVES, with radiating hearth-plates.

BEDS, MATTRESSES, AND BEDSTEADS.

WILLIAM S. BURTON'S NEW LIST of BEDS, BEDDING, and BEDSTEADS, is NOW READY, and can be had gratis.

The quality of Beds, Mattresses, &c., of every description, he is able to guarantee; they are made on the premises, in the presence of customers. Their prices are in harmony with those which have tended to make his House Ironmongery Establishment the most extensive in the kingdom.

Feather beds	from	£1	5	0 to	£8	0 0
German spring mattresses	„	2	8	0 „	7	0 0
Patent Rhecoline Beds	„	2	10	6 „	6	6 0
Horse-hair mattresses	„	0	16	0 „	5	0 0
Wool mattresses	„	0	7	6 „	4	9 0
Flock mattresses	„	0	6	6 „	0	18 0
Sheets per pair	„	0	7	6 „	2	6 0
Blankets each	„	0	3	0 „	1	4 0
Toilette quilts	„	0	4	0 „	1	7 6
Counterpanes	„	0	2	6 „	0	15 0
Portable folding bedsteads	„	0	12	0 „	2	1 0
Patent iron bedsteads, with dove-tail joints	„	0	14	0 „	9	0 0
Ornamental brass ditto	„	3	6	0 „	25	0 0
Children's cots	„	0	15	6 „	5	0 0
Jenkin's Patent elongating cot bedsteads	„	2	3	0 „	5	15 0
Bed hangings, in every variety per set	„	0	10	6 „	10	0 0

STERLING SILVER.

WILLIAM S. BURTON has added to his extensive stock of general FURNISHING IRONMONGERY and HOUSE-FURNISHING REQUISITES, a selection of STERLING SILVER SERVICES for the table or for presentation. His prices will be found considerably below those usually charged.

FIDDLE PATTERN.	oz	£ s d	KING'S PATTERN.	oz	£ s d
12 Table spoons	30 at	7 4 11 0 0	12 Table spoons	46 at	7 6 15 0 0
12 Table forks	30 „	7 4 11 0 0	12 Table forks	46 „	7 6 15 0 0
12 Dessert spoons	20 „	7 4 7 6 8	12 Dessert spoons	24 „	7 6 9 0 0
12 Dessert forks	20 „	7 4 7 6 8	12 Dessert forks	23 „	7 6 8 12 6
2 Gravy spoons	10 „	7 4 3 13 4	2 Gravy spoons	11 „	7 6 4 1 6
1 Soup ladle	9 „	7 4 3 6 0	1 Soup ladle	11 „	7 6 4 1 6
4 Sauce ladles	10 „	7 10 3 18 4	4 Sauce ladles	11 „	8 0 4 8 0
1 Fish slice		2 19 0	4 Salt spoons, gilt bowls		1 10 0
4 Salt spoons, gilt bowls		1 6 0	1 Mustard spoon, do.		0 10 0
1 Mustard spoon, do.		0 7 0	1 Fish slice		3 0 0
12 Tea spoons	10 at	7 10 3 18 4	12 Tea spoons	14 at	8 0 5 12 0
1 Pair sugar tongs		0 13 6	1 Pair sugar tongs		1 5 0
1 Moist sugar spoon		0 2 6	1 Moist sugar spoon		0 15 0
1 Sugar sifter		0 15 0	1 Sugar sifter		1 5 0
1 Butter knife		0 13 6	1 Butter knife		1 10 0
		£57 16 10			£15 11 0

COTTAGE PATTERN TEA AND COFFEE SERVICE.	oz	£ s d	KING'S PATTERN, RICHLY CHASED.	oz	£ s d
Teapot	22 at	10 0 11 0 0	Teapot	33 at	10 0 16 10 0
Sugar basin	14 „	11 0 7 14 0	Sugar basin	13 „	11 0 7 3 0
Milk ewer	7 „	11 0 3 17 0	Cream ewer	7 „	11 0 4 0 6
Coffee-pot	25 „	10 0 12 10 0	Coffee-pot	36 „	10 0 18 0 0
		£35 1 0			£37 4 6

DISH COVERS AND HOT WATER DISHES

in every material, in great variety, and of the newest and most recherché patterns, are on show at WILLIAM S. BURTON'S. Dish covers, Block tin, 12s. 3d. to 35s. 6d. the set of six; elegant modern patterns, 39s. 6d. to 69s.; Britannia metal, with or without silver plated handles, £3 11s. to £6 8s. the set of five; Electro-plated, £9 to £21 the set of four; Block tin hot water dishes, with wells for gravy, 12s. to 30s.; Britannia metal, 22s. to 77s.; Electro-plated on Nickel, full size, £9.

GASELIERS IN GLASS OR METAL.

The increased and increasing use of gas in private houses has induced WILLIAM S. BURTON to collect from the various manufacturers in metal and glass all that is new and choice in Brackets, Pendants, and Chandeliers, adapted to offices, passages, and dwelling-rooms, as well as to have some designed expressly for him; these are ON SHOW over his TWENTY LARGE ROOMS, and present, for novelty, variety, and purity of taste, an unequalled assortment. They are marked in plain figures, from 12s. 6d. (two light) to £22.

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